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ABSTRACT

The Objective-Item Bank presented covers 16 sections of four subject areas in each of four grade levels. The four areas are: Language Arts, Math, Social Studies, and Science. The four grade levels are: Primary, Intermediate, Junior High, and High School. The Objective-Item Bank provides school administrators with an initial starting point for curriculum development and with the instrumentation for program evaluation, and offers a mechanism to assist teachers in stating more specifically the goals of their instructional program. In addition, it provides the means to determine the extent to which the objectives are accomplished. This document presents the Objective Item Bank for high school language arts. (CK)

ED 066501

HIGH SCHOOL LANGUAGE ARTS
BEHAVIORAL OBJECTIVES AND TEST ITEMS

EVALUATION FOR INDIVIDUALIZED INSTRUCTION

A Title III ESEA project
administered by
Downers Grove, Illinois
School District 99

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individualized instruction • inservice workshops to improve skills in evaluating new programs • pupil progress •

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	Lang. Arts	Math.	Soc. Stud.	Science
Primary				
Intermediate				
Junior High				
High School	X			

TM 001 985

ED 066501

HIGH SCHOOL LANGUAGE ARTS

BEHAVIORAL OBJECTIVES AND TEST ITEMS

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Evaluation for Individualized Instruction Project
AN ESEA TITLE III PROJECT
Administered
by
Downers Grove Public School District 99

BEHAVIORAL OBJECTIVE - TEST ITEM BANK

BACKGROUND

The Evaluation for Individualized Instruction Project, an ESEA Title III project administered by the Downers Grove, Illinois, School District 99, has developed an Objective-Item Bank covering sixteen sectors of four subject areas in each of four grade levels.

Subject Area

	LA	MA	SS	SC
1	11	12	13	14
2	21	22	23	24
3	31	32	33	34
4	41	42	43	44

LA = Language Arts
MA = Math
SS = Social Studies
SC = Science

1 = Primary
2 = Intermediate
3 = Junior High
4 = High School

Nearly 5000 behavioral objectives and over 27,000 test items based on these objectives were recently published as the culmination of this three-year project. The complete output of seventeen volumes totals over 4500 pages. These publications have been reproduced by the Institute for Educational Research to make them available at cost to teachers and administrators.

The objectives and items were written by over 300 elementary and secondary teachers, representing forty Chicago suburban school districts, who participated in workshops of three to nine weeks duration throughout the project. In these workshops they learned to write effective behavioral objectives and test items based on the objectives. The results of their work were edited for content and measurement quality to compile the largest pool of objectives and test items ever assembled.

PRINCIPLES AND MERITS

Unfortunately, the Objective-Item Bank is often viewed mainly as a source of test items. Although this is an important function, its greatest potential impact lies not in the availability of a multitude of test items, but rather in the ability of these items to measure carefully selected educational goals.

The almost frenetic search for test items on the part of some educators has been spurred by the current emphasis on measurement. Some educators have become so enamored with measurement that they seem more interested in obtaining a numerical index than examining what they are really trying to measure. Further, it is not unusual for teachers to speak about a child obtaining a score of 95% on a particular test. Frequently, they encounter considerable difficulty in interpreting the real meaning of a score and are content to just accept its numeral value. A much more important question would seem to be: What are our goals of measurement? Unless we can answer this question precisely, the only real purpose that testing serves is to gather data concerning pupils to facilitate the marking of report cards. This is not to say that this function is not legitimate - it is rather to say that such a view of measurement is much too constricting. The goal of measurement should be to provide feedback both to the teacher and the child regarding the success or failure of the learning experiences in realizing specifically stated objectives.

One of the main strengths of the EII Objective and Item Bank is that all the items are directly tied to specifically stated objectives. Each group of items is designed to measure a specific objective and therefore provides the means whereby the teacher can obtain feedback on the success of the educational program.

It is disheartening to observe so many districts attacking the complex problem of curriculum development independently. One cannot help reflecting on the mammoth duplication of efforts involved. The Objective-Item Bank offers a possible alternative to this duplication. Utilizing its resources, the curriculum committee is provided with some point of departure. The efforts of three hundred teachers participating in the Evaluation Project's workshops and the thoughts of forty districts can be evaluated and utilized. This is not to suggest that any set of objectives should be viewed as the "answer" to an individual district's curricular problem but rather the efforts of others offer a convenient point of departure and may serve to stimulate diverse opinions about the direction of curricular thrust within the individual district. The words of Sir Isaac Newton seem appropriate; "If I have seen further, it is by standing upon the shoulder of giants." The efforts of others, whether we consider them giant-like or pygmyish, do offer a threshold to view the immense, complicated problem of curricular development in better perspective.

The title of an article in a recent educational journal, "If You're Not Sure Where You're Going, You're Liable to End up Someplace Else," succinctly describes a continuing dilemma in our educational system. The vagueness of our goals often promotes the idea that "anything goes." Without a guiding beacon many classrooms become activity-centered rather than goal-oriented. One educator recently compared the all-too-typical classroom with Henry Ford's observation concerning history. He defined history as, "One damned thing after another." Is this true of the succession of activities within our classrooms? Does the teacher really know the educational purpose of each activity? Perhaps, even more importantly, do the children know the purpose?

The Objective-Item Bank offers a mechanism to assist teachers in stating more specifically the goals of their instructional program and further provides the means to determine the extent to which the objectives are accomplished. The specification of goals assists the teacher in discovering whether favored activities advance learning, or are merely time fillers; whether they get the "materials" across, or are merely perfunctory exercises.

Much discussion has been devoted to the topic of "why individualized instruction?" and occasionally some dialogue has even centered on the "how." But an even more basic question is one that is often ignored: "Individualize what?"

Many school districts mention their individualized programs in reading or mathematics. What is individualized within these programs? Are certain skills definitely identified? Is the practice of pretesting to determine the child's level of proficiency when he enters the program a guideline?

The Objective-Item Bank has two potential contributions to make to all school districts embarking on or presently engaged in individualized instruction programs. These contributions are: 1. A group of well-specified objectives which could form the "what" of the program. 2. A set of items designed to provide information on the degree of mastery of the objective.

APPLICATIONS AND TECHNIQUES

The versatility of the Objective-Item Bank is evident in the value and usability by both teachers and administrators.

To the Administration the Objective-Item Bank:

1. Provides an initial starting point for curriculum development. The existence of many objectives avoids the necessity of each district duplicating the efforts of another. The task of the curriculum committee becomes one of selecting and/or rejecting objectives from the Objective - Item Bank and then supplementing them with objectives developed at the local level. Past-participants of the Evaluation Project workshops would be valuable resource people in this endeavor.

2. Provides the instrumentation for program evaluation. The selection of items from those objectives representative of the main emphases of the local district provides the framework for the evaluation of the stated goals.

To the Teacher the Objective-Item Bank:

1. Provides the pooling of talent and imagination of teachers of varied experience and interests, thus avoiding the present duplication of effort.

2. Provides resources for more highly sensitized program evaluation instead of a battery of standardized tests. Since the objectives are tailored to the program, the associated test items can be used to determine precisely the efficacy of the instructional materials.

3. Provides the means whereby the teacher can become more acutely aware of that which he is seeking to have occur in his classroom and that which he will accept as evidence of its occurrence. Hopefully, as teachers become more aware of their goals, they will share these

objectives with children and let the pupils become acutely aware of that which is expected of them, ergo allowing them to seek their own modality of instruction for the realization of the stated goals.

4. Provides the nucleus of an individualized instruction program.

   a. It provides for more precise curriculum planning by differentiating those goals specific to each grade and even to each student. With the bank at their disposal, teachers are encouraged to become aware of their responsibilities in developing a set of basic objectives which every child must attain and a further set which can be pursued according to the students' abilities and interests.

   b. It provides several items per objective, some of which may be used as a pre-test to discover whether a student should undertake that objective while the remainder may be employed to measure the mastery of those students who do tackle the objective.

NOTES

Several of the volumes have been reproduced from punched cards by the IBM 407, a machine which does not print all characters exactly as they appear on a type writer. Thus:

% is actually (

⌑ is actually)

0 is actually ? or !

Apostrophes cannot be printed.

The number immediately after the statement of each objective represents the number of items measuring attainment of that objective.

Information on the EII publications or purchase requests can be directed to:

INSTITUTE FOR EDUCATIONAL RESEARCH
1400 West Maple Avenue
Downers Grove, Illinois 60515

LITERARY PERIODS

THE STUDENT RECALLS THOSE MEDIEVAL PRACTICES WHICH LED TO THE ENGLISH POET LAUREATESHIP BY IDENTIFYING THE PRACTICE *NOT* ENTAILED. %1п 0193

DIRECTIONS - SELECT THE BEST COMPLETION. 0001

THE DEVELOPMENT OF THE ENGLISH POET LAUREATESHIP HAS ENTAILED ALL 4100460
OF THE FOLLOWING *EXCEPT* 4100460
A. PROFESSIONAL SERVICE TO THE ROYAL FAMILY AND COURT. 4100460
*B. OFFICIAL CEREMONIAL CROWNING WITH LAUREL LEAVES. 4100460
C. POETIC DEFENSE OF THE KING IN POLITICAL AND NATIONAL 4100460
DISPUTES. 4100460
D. RECOGNITION OF POETIC DISTINCTION. 4100460
E. SATIRIZATION OF THE POET LAUREATE FOR SERVILE FLATTERY. 4100460

* * *

GIVEN SELECTIONS CHARACTERISTIC OF THEIR AUTHOR, THE STUDENT WILL ANALYZE THE SELECTION AS IT RELATES TO A SPECIFIC ENGLISH LITERARY PERIOD IN ITS RHYTHM, LANGUAGE, FORM, REFERENCE, AND CONTENT BY SELECTING THE CORRECT ENGLISH LITERARY PERIOD IN WHICH IT BELONGS. %15п 0264

BELOW ARE SELECTIONS CHARACTERISTIC OF THEIR AUTHORS. MATCH THE SELECTION WITH THE PERIODS IN WHICH THEY WERE WRITTEN. %SOME PERIODS ARE REPRESENTED MORE THAN ONCE.п 0030

A. ELIZABETHAN
B. SEVENTEENTH CENTURY
C. EIGHTEENTH CENTURY
D. ROMANTIC
E. VICTORIAN

O NATUREO THOU HAST FED
MY LOFTY SPECULA, AND IN THEE, 4100647
FOR THIS UNEASY HEART OF OURS, I FIND 4100647
A NEVER-FAILING PRINCIPLE OF JOY 4100647
AND PUREST PASSION. *D 4100647
4100647

IN YOUTH FROM ROCK TO ROCK I WENT,
FROM HILL TO HILL IN DISCONTENT 4100648
OF PLEASURE HIGH AND TURBULENT, 4100648
MOST PLEASED WHEN MOST UNEASY, 4100648
BUT NOW MY OWN DELIGHTS I MAKE, -- 4100648
MY THIRST AT EVERY RILL CAN SLAKE, 4100648
AND GLADLY NATURES LOVE PARTAKE 4100648
OF THEE, SWEET DAISYO *D 4100648
4100648

I LIVE NOT IN MYSELF, BUT I BECOME 4100649
PORTION OF THAT AROUND ME, AND TO ME 4100649

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HIGH MOUNTAINS ARE A FEELING, BUT THE HUM                              4100649
OF HUMAN CITIES TORTURE. I CAN SEE                                     4100649
NOTHING TO LOATHE IN NATURE, SAVE TO BE                                4100649
A LINK RELUCTANT IN A FLESHLY CHAIN,                                   4100649
CLASS,D AMONG CREATURES, WHEN THE SOUL CAN FLEE,                       4100649
AND WITH THE SKY, THE PEAK, THE HEAVING PLAIN                          4100649
OF OCEAN, OR THE STARS, MINGLE, AND NOT IN VAIN.  *D                   4100649

THOSE RULES OF OLD DISCOVERED, NOT DEVIS,D,                            4100650
ARE NATURE STILL, BUT NATURE METHODIZ,D.                               4100650
NATURE, LIKE LIBERTY, IS BUT RESTRAIN,D                                4100650
BY THE SAME LAWS WHICH FIRST HERSELF ORDAIN,D.  *C                     4100650

SNATCH FROM HIS HAND THE BALANCE AND THE ROD,                          4100651
RE-JUDGE HIS JUSTICE, BE THE GOD OF GOD.                               4100651
IN PRIDE, IN REASONING PRIDE, OUR ERROR LIES.                          4100651
ALL QUIT THEIR SPHERE, AND RUSH INTO THE SKIES.  *C                    4100651

SAY, FIRST, OF GOD ABOVE, OR MAN BELOW,                                4100652
WHAT CAN WE REASON, BUT FROM WHAT WE KNOWO  *C                         4100652

THERE HAVE BEEN NOT A FEW SINCE THE BEGINNING                          4100653
OF THIS PARLIAMENT, BOTH OF THE PRESBYTERY AND                         4100653
OTHERS, WHO BY THEIR UNLICENSED BOOKS TO THE                           4100653
CONTEMPT OF AN IMPRIMATUR FIRST BROKE THAT                             4100653
TRIPLE ICE CLUNG ABOUT OUR HEARTS, AND TAUGHT                          4100653
THE PEOPLE TO SEE DAY. I HOPE THAT NONE OF THOSE                       4100653
WERE THE PERSUADERS TO RENEW UPON US THIS                              4100653
BONDAGE WHICH THEY THEMSELVES HAVE WROUGHT                             4100653
SO MUCH GOOD BY CONTEMNING.   *B                                      4100653

SINCE THEREFORE ALL PLAYS ARE ACTED ON THE THEATRE                     4100654
IN A SPACE OF TIME MUCH WITHIN THE COMPASS                             4100654
OF TWENTY-FOUR HOURS, THAT PLAY IS TO BE                               4100654
THOUGHT THE NEAREST IMITATION OF NATURE, WHOSE                         4100654
PLOT OR ACTION IS CONFINED WITHIN THAT TIME.  *B                       4100654

A GENTLE KNIGHT WAS PRICKING ON THE PLAINE,                            4100655
YCLADD IN MIGHTIE ARMES AND SILVER SHIELDE,                            4100655
WHEREIN OLD DINTS OF DEEPE WOUNDES DID REMAINE,                        4100655
THE CRUELL MARKES OF MANY A BLOODY FIELDE.                             4100655
YET ARMES TILL THAT TIME DID HE NEVER WIELD -                          4100655
HIS ANGRY STEEDE DID CHIDE HIS FOMING BITT,                            4100655
AS MUCH DISDAYNING TO THE CURBE TO YOELD.                              4100655
FULL JOLLY KNIGHT HE SEEMED, AND FAIRE DID SITT,                       4100655
AS ONE FOR KNIGHTLY GIUSTS AND FIERCE ENCOUNTERS FITT.  *A             4100655

NOR MARBLE, NOR THE GILDED MONUMENTS                                   4100656
OF PRINCES, SHALL OUTLIVE THIS POWERFUL RIME,                          4100656
BUT YOU SHALL SHINE MORE BRIGHT IN THESE CONTENTS                      4100656
THAT UNSWEPT STONE BESMEARED WITH SLUTTISH TIME.                       4100656
WHEN WASTEFUL WAR SHALL STATUE OVERTURN,                               4100656
AND BROILS ROOT OUT THE WORK OF MASONRY,                               4100656
NOR MARS HIS SWORD NOR WARS QUICK FIRE SHALL BURN                      4100656
THE LIVING RECORD OF YOUR MEMORY.                                      4100656
                                                                       4100656
                                                                       4100656
GAINST DEATH AND ALL-OBLIVIOUS ENMITY                                  4100656
SHALL YOU PACE FOURTH - YOUR PRAISE SHALL STILL FIND ROOM              4100656
EVEN IN THE EYES OF ALL POSTERITY                                      4100656
THAT WEAR THIS WORLD OUT TO THE ENDING DOOM.                           4100656
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SO, TILL THE JUDGEMENT THAT YOURSELF ARISE,                     4100656
YOU LIVE IN THIS, AND DWELL IN LOVERS EYES.  *A                 4100656

ILK HAPPIN BIRD -- WEE, HELPLESS THINGO --                      4100657
THAT IN THE MERRY MONTHS O SPRING                               4100657
DELIGHTED ME TO HEAR THEE SING,                                 4100657
        WHAT COMES O THEEO                                      4100657
WHARE WILT THOU COW,R THY CHITTERING WING                       4100657
        AN CLOSE THY EEO  *D                                    4100657

I MUST HERE TAKE NOTICE THAT ROSALINDA, A FAMOUS                4100658
WHIG PARTISAN, HAS MOST UNFORTUNATELY                           4100658
A VERY BEAUTIFUL MOLE ON THE TORY PART OF HER                   4100658
FOREHEAD, WHICH BEING VERY CONSPICUOUS, HAS                     4100658
OCCASIONED MANY MISTAKES, AND GIVEN AN                          4100658
HANDLE TO HER ENEMIES TO MISREPRESENT HER                       4100658
FACE, AS THOUGH IT HAD REVOLTED FROM THE                        4100658
WHIG INTEREST. BUT, WHATEVER THIS NATURAL PATCH                 4100658
MAY SEEM TO INSINUATE, IT IS WELL KNOWN                         4100658
THAT HER NOTIONS OF GOVERNMENT ARE STILL THE                    4100658
SAME.    *C                                                     4100658

WOE TO THEE, DE LAUNAY, IN SUCH AN HOUR, IF                     4100659
THOU CANST NOT, TAKING SOME ONE FIRM DECISION,                  4100659
*RULE* CIRCUMSTANCESO SOFT SPEECHES WILL NOT SERVE,             4100659
HARD GRAPE-SHOT IS QUESTIONABLE, BUT HOVERING                   4100659
BETWEEN THE TWO IS *UNQUESTIONABLE*. EVEN WILDER                4100659
SWELLS THE TIDE OF MEN, THEIR INFINITE HUM                      4100659
WAXING EVER LOUDER, INTO IMPRECATIONS, PERHAPS                  4100659
INTO CRACKLE OF STRAY MUSKETRY, -- WHICH LATTER,                4100659
ON WALLS NINE FEET THICK, CANNOT DO EXECUTION.   *E             4100659

AND SLOWLY ANSWERED ARTHUR FROM THE BARGE -                     4100660
THE OLD ORDER CHANGETH, YIELDING PLACE TO NEW,                  4100660
AND GOD FULFILS HIMSELF IN MANY WAYS,                           4100660
LEST ONE GOOD CUSTOM SHOULD CORRUPT THE WORLD.                  4100660
COMFORT THYSELF, WHAT COMFORT IS IN MEO                         4100660
I HAVE LIVED MY LIFE, AND THAT WHICH I HAVE DONE                4100660
MAY BE WITHIN HIMSELF MAKE PUREO BUT THOU,                      4100660
IF THOU SHOULDST NEVER SEE MY FACE AGAIN,                       4100660
PRAY FOR MY SOUL. MORE THINGS ARE WROUGHT BY PRAYER             4100660
THAN THIS WORLD DREAMS OF.  *F                                  4100660

NOW THOU HAST LOVED ME ONE WHOLE DAY,                           4100661
TOMORROW WHEN THOU LEAVS,T, WHAT WILT THOU SAYO                 4100661
WILT THOU THEN ANTE-DATE SOME NEW-MADE VOWO                     4100661
   OR SAY THAT NOW                                              4100661
WE ARE NOT JUST THOSE PERSONS WHICH WE WEREO  *B                4100661

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THE STUDENT WILL SHOW HIS COMPREHENSION OF THE REASON FOR THE FEW  0281
MEDIEVAL AUTHORS BY SELECTING THAT REASON FROM A LIST OF CHOICES. %1п

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.       0002

WHY ARE THERE SO FEW MEDIEVAL AUTHORSO                          4100716
  A. THE MEDIEVAL PEOPLE THOUGHT STORIES WERE IRRELIGIOUS.      4100716
  B. MOST MEDIEVAL PEOPLE DID NOT WRITE, HENCE DID NOT COMPOSE  4100716
     STORIES.                                                   4100716
```

. THE MEDIEVAL CHURCH CONFINED WRITING TO RELIGIOUS SUBJECTS. 4100716
*D. THE LITERATURE WAS ANONYMOUS BECAUSE IT WAS ORALLY 4100716
TRANSMITTED. 4100716
.F. THE AUTHORS DID NOT SIGN THEIR NAMES BECAUSE THEY FEARED 4100716
CHURCH CENSURE. 4100716

****

THE STUDENT WILL SHOW HIS KNOWLEDGE OF THE CONTRIBUTIONS OF THE MEDIEVAL PERIOD ENGLISH AUTHORS BY MATCHING THE AUTHORS NAME TO HIS CONTRIBUTIONS. %4¤ 0282

MATCH THE AUTHOR TO HIS CONTRIBUTION. 4100717

A. GEOFFREY CHAUCER 4100717
B. WILLIAM LANGLAND 4100717
C. THOMAS MALORY 4100717
D. JOHN WYCLIF 4100717
4100717

TRANSLATED THE BIBLE FROM LATIN INTO ENGLISH *D 4100717
4100717

PROTESTED THE SOCIAL INJUSTICES OF THE TIME IN A LONG POEM *B 4100718

WROTE A MEDIEVAL ROMANCE CENTERING AROUND KING ARTHUR AND HIS KNIGHTS *C 4100719
4100719

MADE THE MEN AND WOMEN OF HIS TIME COME ALIVE IN A COLLECTION OF VERSE STORIES. *A 4100720
4100720

****

THE STUDENT WILL SELECT THE *NON-CHARACTERISTIC* OF THE FOLK BALLADS OF MEDIEVAL ENGLAND TO SHOW HIS KNOWLEDGE OF THEIR NATURE. %2¤ 0285

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0002

WHICH OF THE FOLLOWING IS *NOT* A CHARACTERISTIC OF FOLK BALLADS¤ 4100723
A. THEY DEALT WITH THE COMEDIES AND TRAGEDIES OF EVERY-DAY 4100723
PEOPLE. 4100723
B. THEY REPRESENTED THE LITERATURE OF ORDINARY PEOPLE. 4100723
C. THEY WERE SUNG. 4100723
*D. THEY WERE VIVIDLY DETAILED. 4100723
E. THEIR STORIES WERE LARGELY DEVELOPED THROUGH DIALOGUE. 4100723

A. THEY USUALLY STRESSED A SINGLE INCIDENT. 4100724
B. THEY GENERALLY BEGAN WITH VERY LITTLE BACKGROUND, PLUNGING 4100724
RIGHT INTO THE INCIDENT. 4100724
*C. THEY DEALT ONLY WITH TRAGIC LEGENDS. 4100724
D. THEY ARE A CHIEF SOURCE OF MANY LEGENDS. 4100724
E. THERE ARE FREQUENTLY SEVERAL VERSIONS OF THE SAME BALLAD. 4100724

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THE STUDENT WILL INDICATE A KNOWLEDGE OF SOME OF THE HISTORICAL EVENTS OF THE PERIOD BY SELECTING THE CAUSE OF THE GREAT POPULATION DECIMATION OF 1348. %1¤ 0288

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DIRECTIONS - SELECT THE BEST COMPLETION.                                 0001

AN ESTIMATED TWO-FIFTHS OF THE ENGLISH POPULATION DIED IN 1348 AS     4100733
A RESULT OF                                                           4100733
  A. INSURRECTION OF THE PEASANTS AGAINST THE NOBILITY.               4100733
  B. THE DISASTROUS THIRD CRUSADE.                                    4100733
  C. THE WARS OF THE ROSES.                                           4100733
 *D. THE BLACK DEATH.                                                 4100733
  E. THE GREAT LONDON FIRE.                                           4100733


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THE STUDENT, BY SELECTING THE MOST IMPORTANT STABILIZING FORCE IN        0289
MEDIEVAL ENGLAND FROM A LIST OF INCORRECT FORCES, WILL SHOW HIS
KNOWLEDGE OF STABILIZING FORCES IN MEDIEVAL ENGLAND.  %1⊓

DIRECTIONS - SELECT THE BEST COMPLETION.                                  001

THE STRONGEST STABILIZING FORCE IN MEDIEVAL ENGLAND WAS THE           4100734
  A. POLITICAL ORGANIZATION OF THE NORMAN-FRENCH NOBILITY.            4100734
  B. CHEERFUL COOPERATION OF THE ANGLO-SAXON PEASANTS.                4100734
  C. LEVELLING INFLUENCE OF THE TWO GREAT UNIVERSITIES.               4100734
 *D. IMPORTANCE OF RELIGION.                                          4100734
  E. DOMINANCE OF THE MIDDLE CLASS.                                   4100734


*************************************************************************

THE STUDENT, BY SELECTING A VALUE *NOT* PROMOTED BY THE MEDIEVAL         0293
CHIVALRIC CODE, WILL EVIDENCE KNOWLEDGE OF THE CHIVALRIC CODE. %1⊓

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.             0002

WHICH OF THE FOLLOWING WAS *NOT* PRESCRIBED BY THE MEDIEVAL CODE      4100738
OF CHIVALRY AS PRACTICED BY THE ENGLISH NOBILITYO                     4100738
  A. ALLEGIANCE TO THE KING                                           4100738
 *B. DEVELOPMENT OF A DEMOCRATIC SOCIETY                              4100738
  C. SERVICE TO THE CHURCH                                            4100738
  D. REVERENCE TOWARD WOMEN                                           4100738
  E. KNIGHTLY HONOR                                                   4100738


*************************************************************************

THE STUDENT, BY SELECTING THE ITEM THAT IS *NOT* A CHARACTERISTIC        0294
OF THE MEDIEVAL GUILDS, WILL SHOW KNOWLEDGE OF THE MEDIEVAL
GUILDS.  %1⊓

DIRECTIONS - SELECT THE BEST COMPLETION.                                  001

THE MEDIEVAL GUILDS INCLUDED ALL OF THE FOLLOWING CONTRIBUTIONS       4100739
*EXCEPT*                                                              4100739
  A. SOCIAL LIFE OF THE TIMES.                                        4100739
  B. BUSINESS LIFE OF THE TIMES.                                      4100739
 *C. GROWTH OF FUEDALISTIC RESTRAINTS.                                4100739
  D. DEVELOPMENT OF DRAMA.                                            4100739
  E. DEVELOPMENT OF A SOLID MIDDLE CLASS.                             4100739


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THE STUDENT WILL SHOW KNOWLEDGE OF THE CONFLICTS IN WHICH ENGLAND        0295
PARTICIPATED DURING THE MEDIEVAL PERIOD BY SELECTING THE ONE
WHICH DID NOT DISRUPT HER DURING THIS AGE. %1¤

DIRECTIONS - SELECT THE BEST COMPLETION.
                                                                           01
ENGLAND WAS INVOLVED IN ALL OF THE FOLLOWING WARS DURING THE          4100740
MIDDLE AGES *EXCEPT*                                                  4100740
  A. WARS OF THE ROSES                                                4100740
  B. THE HUNDRED YEARS WAR                                            4100740
  C. WARS WITH SCOTLAND                                               4100740
 *D. THE IRISH REVOLT                                                 4100740
  E. THE BATTLE OF BOSWORTH FIELD                                     4100740

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THE STUDENT WILL INDICATE HIS KNOWLEDGE OF THE POLITICAL REFORMS         0296
ACCOMPLISHED IN THE MEDIEVAL PERIOD BY SELECTING AN INCORRECT
REFORM IN THE LISTING. %1¤

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.
                                                                         0002
WHICH OF THE FOLLOWING POLITICAL REFORMS DID *NOT* OCCUR DURING       4100741
THE MIDDLE AGES0                                                      4100741
  A. THE BEGINNINGS OF ENGLISH COMMON LAW                             4100741
  B. THE MAGNA CHARTA                                                 4100741
 *C. THE BEGINNING OF THE TWO PARTY SYSTEM                            4100741
  D. THE FORERUNNER OF THE HOUSE OF COMMONS                           4100741
  E. THE REDUCTION OF POWER OF UNRULY PRINCES                         4100741

*******************************************************************************

THE STUDENT WILL DEMONSTRATE A KNOWLEDGE OF MEDIEVAL ENGLAND             0470
BY CORRECTLY ANSWERING QUESTIONS ABOUT MEDIEVAL LIFE AND
LITERATURE.  %6¤

DIRECTIONS - SELECT THE BEST COMPLETION.
                                                                          001
LITERARY IMAGES OF MEDIEVAL ENGLAND ARE TRUE AS FAR AS THEY GO,       4101495
BUT THEY OMIT ANY MENTION OF                                          4101495
  A. CHIVALRY AND THE CHURCH.                                         4101495
  B. CHIVALRY AND DIRE POVERTY.                                       4101495
 *C. DIRE POVERTY AND PLAGUES.                                        4101495

THE HARSH FEUDAL SYSTEM IN MEDIEVAL ENGLAND WAS SOFTENED BY           4101496
CHIVALRY BECAUSE CHIVALRY                                             4101496
 *A. RAISED THE STATUS OF WOMEN AND BOUND THE OFTEN LAWLESS           4101496
     WARRIOR BY A CODE.                                               4101496
  B. BOUND THE OFTEN LAWLESS WARRIOR BY A CODE AND MADE               4101496
     FEUDALISM DEMOCRATIC.                                            4101496
  C. MADE FEUDALISM DEMOCRATIC AND RAISED THE STATUS OF WOMEN.        4101496

THE DIFFERENCE BETWEEN BALLADS SUNG IN MEDIEVAL ENGLAND AND           4101497
BALLADS SUNG TODAY IS THAT                                            4101497
  A. THE GENERAL TONE OF BALLADS TODAY IS USUALLY TRAGIC AS           4101497
     OPPOSED TO THE JOYFUL TONE OF MEDIEVAL BALLADS.                  4101497
 *B. THE BALLADS OF TODAY ARE CONCERNED WITH RECENT EVENTS AND        4101497
     THE BALLADS OF MEDIEVAL ENGLAND ARE CONCERNED WITH EVENTS        4101497
     WHICH OCCURRED THEN.                                          4101497
   C. A REFRAIN IS FOUND ONLY IN MEDIEVAL BALLADS.                 4101497

VERSIONS OF *EDWARD* HAVE BEEN FOUND NOT ONLY IN ENGLAND AND          1498
SCOTLAND, BUT ALSO IN THE UNITED STATES, FINLAND, AND GERMANY.     4101498
THIS DIFFUSION IS PROBABLY DUE TO                                  4101498
   A. SAILORS AND SERFS.                                           4101498
   B. MIGRATING PEOPLE AND CHURLS.                                 4101498
  *C. WANDERING MINSTRELS AND SAILORS.                             4101498

*SIR PATRICK SPENS* AND *EDWARD* ARE SIMILAR IN THAT                  1499
   A. BOTH ARE JOYFUL AND MAKE USE OF ALLITERATION.                4101499
  *B. BOTH ARE ALLITERATIVE AND MAKE USE OF REPETITION.            4101499
   C. BOTH ARE COMPLETELY FICTITIOUS.                              4101499

*EDWARD* IS PROBABLY AN OLDER BALLAD THAN *SIR PATRICK SPENS*         1500
BECAUSE *EDWARD*                                                      1500
  *A. USES MUCH REPETITION AND REFRAIN.                            4101500
   B. IS A MORE CONSCIOUS ARTISTIC CREATION THAN *SIR PATRICK         1500
      SPENS.*                                                         1500
   C. IS MENTIONED IN MANY OLD ENGLISH RECORDS.                       1500

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THE STUDENT WILL SHOW HIS KNOWLEDGE OF KING ALFREDS                   0266
CONTRIBUTIONS TO ENGLISH LEARNING BY SELECTING THE ONE ITEM FOR
WHICH HE WAS *NOT* RESPONSIBLE.  %1п

DIRECTIONS - SELECT THE BEST COMPLETION.                                 1

KING ALFRED IS SIGNIFICANT IN ENGLISH LITERATURE FOR ALL OF THE    4100663
FOLLOWING ACCOMPLISHMENTS *EXCEPT*                                 4100663
   A. STRESSING THE IMPORTANCE OF USING THE NATIVE TONGUE IN       4100663
      WRITING.                                                     4100663
   B. STARTING THE *ANGLO-SAXON CHRONICLE* TO RECORD BRITISH       4100663
      HISTORY.                                                     4100663
   C. ATTEMPTING TO REVIVE THE EDUCATION OF THE SAXONS.            4100663
   D. GETTING BEDES HISTORY TRANSLATED.                            4100663
  *E. ESTABLISHING CAMBRIDGE UNIVERSITY.                           4100663

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THE STUDENT WILL INDICATE HIS COMPREHENSION OF THE TERM               0287
*DANELAW* BY SELECTING THE CORRECT DESCRIPTION. %1п

DIRECTIONS - SELECT THE BEST COMPLETION.                                *1

   THE *DANELAW* WAS THE                                           4100732
   A. GOVERNMENT ON WHICH KING ALFRED PATTERNED HIS                4100732
      ADMINISTRATION.                                              4100732
  *B. NORTHEAST PART OF ENGLAND INTO WHICH KING ALFRED DROVE       4100732
      THE DANES.                                                   4100732
   C. DANISH MODIFICATIONS IMPOSED ON THE LEGAL SYSTEM INTRODUCED  4100732
      BY THE ROMANS.                                               4100732
   D. ANARCHY PRACTICED BY THE BARBARIC INVADERS.                  4100732

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QUESTIONS FROM THE MATERIAL ON ANGLO-SAXON SOCIETY THAT HE
D, THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF SPECIFIC          0467
FACTS AND TERMS BY SELECTING FROM ALTERNATIVES THE TERM OR FACT
WHICH CORRECTLY DESCRIBES ANGLO-SAXON SOCIETY. %6¤

DIRECTIONS - SELECT THE BEST COMPLETION.
                                                                    001
*BEOWULF* IS THE ONLY SURVIVING FULL-LENGTH HEROIC EPIC
 A. WRITTEN BY THE CHRISTIAN KING HROTHGAR.                     4101477
 B. WRITTEN BY THE NON-CHRISTIAN KING HROTHGAR.                 4101477
*C. WRITTEN IN OLD ENGLISH.                                     4101477
 D. WRITTEN IN OLD ENGLISH, TELLING US OF THE SOCIETY AND LIVES 4101477
    OF ENGLANDS FIRST CHRISTIANS.                               4101477
                                                                4101477
THE PEOPLE WHO DID HARD LABOR IN ANGLO-SAXON SOCIETY WERE CALLED
 A. SCOPS.                                                      4101478
 B. FREEMEN.                                                    4101478
*C. CHURLS.                                                     4101478
 D. GRENDELS.                                                   4101478
                                                                4101478
THE ANGLO-SAXONS, WHO IN 450 A.D. INVADED BRITAIN, CAME FROM WHAT
ARE NOW THE COUNTRIES OF                                           1479
 A. GERMANY AND HUNGARY.                                        4101479
*B. GERMANY AND DENMARK.                                        4101479
 C. FRANCE AND DENMARK.                                         4101479
 D. NORWAY AND DENMARK.                                         4101479
                                                                4101479
THE MOST TREASURED POSITION IN ANGLO-SAXON SOCIETY WAS THAT OF A
*A. WARRIOR.                                                    4101480
 B. CHURL.                                                      4101480
 C. PRIEST.                                                     4101480
 D. RICH EARL.                                                  4101480
                                                                   1480
OF THE FOLLOWING, THE ONE THAT IS *NOT* ONE OF THE FOUR MAIN
CHARACTERISTICS OF ANGLO-SAXON POETRY IS                           1481
 A. A LOVE OF ADVENTURE                                            1481
 B. A SENSE OF THE IMPORTANCE OF HONOR                          4101481
*C. A SENSE OF THE IMPORTANCE OF FAITHFULNESS IN MARRIAGE       4101481
 D. AN AWE OF NATURAL BEAUTY                                    4101481
                                                                4101481
IN PREPARING TO FIGHT A BATTLE, THE ANGLO-SAXON WARRIOR *FIRST*
 A. OBTAINED THE SCARF OF HIS MISTRESS TO CARRY INTO BATTLE.    4101482
 B. WENT TO A CHURCH TO PRAY.                                   4101482
 C. HELD A BANQUET IN A MEAD HALL.                              4101482
 D. SANG OF HIS OWN MERITS TO HIS AUDIENCE.                     4101482
                                                                4101482

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THE STUDENT WILL DEMONSTRATE HIS COMPREHENSION OF CERTAIN ASPECTS
OF ANGLO-SAXON LIFE AND SOCIETY BY SELECTING THE BEST 20TH          0469
CENTURY ANALOGIES OF AN ANGLO-SAXON INSTITUTION, OCCUPATION, OR
CUSTOM. %2¤

DIRECTIONS - SELECT THE BEST COMPLETION.
                                                                      1
THE SCOPS ROLE IN ANGLO-SAXON ENGLAND WAS COMPARABLE TO A MODERN
DAY COMBINATION OF                                              4101484
*A. POET LAUREATE AND PRESS AGENT.                              4101484
 B. SERVANT AND DISHWASHER.                                     4101484
 C. BRONCO-BUSTER AND MOVIE STAR.                               4101484
                                                                4101484
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[illegible] WARRIOR AN[illegible] [illegible] ALLITERATION. 4101484

IF AN ANGLO-SAXON WARRIOR AWAKENED ONE DAY TO FIND HIMSELF LIVING 4101485
IN THE 20TH CENTURY, HE WOULD FEEL MOST AT HOME 1485
A. IN A CATHEDRAL. 1485
B. IN A BOOK STORE. 1485
C. IN A CORNFIELD. 1485
*D. IN A BEER HALL. 1485

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THE STUDENT WILL DEMONSTRATE KNOWLEDGE OF THE CHARACTERISTICS OF 0272
ANGLO-SAXON POETRY BY SELECTING THE ONE *NON-CHARACTERISTIC.* %1¤

DIRECTIONS - SELECT THE BEST COMPLETION. 01

TYPICAL ANGLO-SAXON FORM WAS CHARACTERIZED BY ALL THE FOLLOWING 4100674
EXCEPT 4100674
A. ALLITERATION. 4100674
B. FOUR-BEAT RHYTHM. 4100674
*C. REGULAR RHYME. 4100674
D. HYPNOTIC BEAT. 4100674
E. EASE OF MEMORIZATION. 4100674

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THE STUDENT WILL RECALL THE PEOPLE WHO BEGAN ENGLISH LITERATURE 0273
BY SELECTING THE GROUP WHO FIRST CONTRIBUTED TO THE WRITING OF
ENGLISH LITERATURE. %1¤

DIRECTIONS - SELECT THE BEST COMPLETION. 01

ENGLISH LITERATURE BEGAN WITH THE CONTRIBUTIONS OF THE 4100675
A. ROMANS. 4100675
*B. ANGLO-SAXONS. 4100675
C. NORMAN FRENCH. 4100675
D. CELTS. 4100675
E. DANES. 4100675

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THE STUDENT WILL SHOW HIS RECOGNITION OF THE REASON THAT THERE 0277
WAS NO EARLY CELTIC OR ENGLISH LITERATURE PRIOR TO THE ANGLO-
SAXON PERIOD BY SELECTING THAT REASON FROM A LIST OF CHOICES. %1¤

DIRECTIONS - SELECT THE BEST COMPLETION. 1

WE HAVE NO EXISTING ENGLISH LITERATURE PRIOR TO ABOUT 400 A. D. 0710
BECAUSE 4100710
A. THE VIKINGS DESTROYED ALL THE NATIVE ENGLISH LITERATURE. 4100710
B. THE ROMANS SUPPRESSED ALL CELTIC WRITING. 4100710
*C. THE CELTS HAD NO WRITTEN LANGUAGE. 4100710
D. THE CELTS WERE TOO BUSY FIGHTING THE VIKINGS AND ROMANS TO 4100710
PRODUCE LITERATURE. 4100710
E. THE ROMANS ENSLAVEMENT OF THE CELTS KEPT THEM FROM PRODUCING 4100710
LITERATURE. 4100710

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THE STUDENT, BY SELECTING THE CORRECT MEANING, WILL INDICATE HIS        0278
RECOGNITION OF THE ANGLO SAXON MEANING OF THE WORD *WYRD*. %1□

DIRECTIONS - SELECT THE BEST COMPLETION.                                  01

IN ANGLO SAXON TIMES, THE WORD *WYRD* MEANT                             0711
  A. STRANGER.                                                       4100711
 *B. FATE.                                                           4100711
  C. RULER.                                                          4100711
  D. ODD-BALL.                                                       4100711
  E. MINERAL.                                                        4100711

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THE STUDENT WILL INDICATE HIS KNOWLEDGE OF THE ADVANTAGE OF             0279
ROMAN OCCUPATION OF EARLY BRITAIN BY SELECTING THAT ADVANTAGE FROM
A LIST OF CHOICES. %1□

DIRECTIONS - SELECT THE BEST COMPLETION.                                   1

ROMAN OCCUPATION OF BRITAIN                                          4100712
  A. SET BACK THE CHRISTIANIZING OF BRITAIN.                         4100712
  B. SET BACK THE CIVILIZATION OF THE CELTS.                         4100712
  C. WEAKENED CELTIC RESISTANCE TO THE GERMANIC INVASIONS.           4100712
  D. PARALLELED THE LATER GERMANIC OCCUPATION.                       4100712
 *E. ADVANCED THE CIVILIZATION OF THE CELTS.                         4100712

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THE STUDENT, BY SELECTING THE CORRECT PRETEXT FOR WILLIAM THE           0290
CONQUEROR,S INVASION OF ENGLAND IN 1066, WILL DEMONSTRATE HIS
KNOWLEDGE OF THE PRETEXT USED TO INVADE ENGLAND. %2□

DIRECTIONS - SELECT THE BEST COMPLETION.                                  01

IN 1066, THE DUKE OF NORMANDY INVADED ENGLAND ON THE PRETEXT THAT    4100735
  A. THE ENGLISH LACKED UNITY.                                       4100735
 *B. HE HAD BEEN PROMISED THE THRONE.                                4100735
  C. THE NORMAN POPULATION REQUIRED EXPANSION.                       4100735
  D. THE ENGLISH WERE INCAPABLE OF SELF-GOVERNMENT.                  4100735
  E. HIS FATHER HAD BEEN THE RIGHTFUL HEIR TO THE THRONE.            4100735

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THE STUDENT WILL SHOW HIS KNOWLEDGE OF THE INVASION OF 1066 BY          0291
CORRECTLY COMPLETING STATEMENTS RELATED TO THAT EVENT. %1□

DIRECTIONS - SELECT THE BEST COMPLETION.                                   1

THE INVASION OF 1066 BY THE NORMAN-FRENCH WAS THE                    4100736
  A. SECOND INVASION BY EUROPEANS.                                   4100736
  B. THIRD INVASION BY EUROPEANS.                                    4100736
  C. FOURTH INVASION OF ENGLAND.                                     4100736
 *D. LAST INVASION OF ENGLAND.                                       4100736
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THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF THE EFFECT OF THE          0440
NORMAN CONQUEST ON THE ENGLISH LANGUAGE BY IDENTIFYING THE USERS
OF THE LANGUAGE BEFORE AND AFTER THE CONQUEST.  %2n

DIRECTIONS - SELECT THE BEST COMPLETION.
                                                                            1
FOR TWO CENTURIES AFTER THE NORMAN CONQUEST, ENGLISH WAS THE          4101346
LANGUAGE USED PRIMARILY BY THE                                        4101346
                                                                      4101346
 *A. ANGLO-SAXON COMMONERS.                                           4101346
  B. ROMAN CATHOLIC CLERGYMEN.                                        4101346
  C. FRENCH NOBLEMEN.                                                 4101346
  D. CELTIC NATIVES.                                                  4101346

PRIOR TO 1066 A. D., THE COMMON LANGUAGE IN ENGLAND WAS OLD           4101347
ENGLISH TO WHICH ALL OF THE FOLLOWING PEOPLES HAD CONTRIBUTED         4101347
*EXCEPT*                                                              4101347
  A. CELTS.                                                           4101347
  B. DANES.                                                           4101347
  C. ANGLO-SAXONS.                                                    4101347
 *D. NORMANS.                                                         4101347

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THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF CONTRIBUTIONS MADE        0441
BY THE CELTS, THE ANGLO-SAXONS, THE DANES, AND THE NORMANS TO THE
DEVELOPING ENGLISH LANGUAGE BY IDENTIFYING THOSE
CONTRIBUTIONS.  %4n

SELECT THE CORRECT ANSWER FROM A LIST OF ALTERNATIVES.                  0007

THE CONTRIBUTION OF THE INVADING DANES TO THE DEVELOPING ENGLISH      4101348
LANGUAGE WAS                                                          4101348
                                                                      4101348
1. THE REFINEMENT OF THE ANGLO-SAXON LANGUAGE.                        4101348
2. THE LARGE NUMBER OF DANISH WORDS.                                  4101348
3. THE SIMPLIFICATION OF THE ANGLO-SAXON LANGUAGE.                    4101348
4. THE STANDARDIZATION OF OLD ENGLISH SPELLING.                       4101348
                                                                      4101348
  A. 1 ONLY                                                           4101348
  B. 2 ONLY                                                           4101348
 *C. 3 ONLY                                                           4101348
  D. 1 AND 2 ONLY                                                     4101348
  E. 3 AND 4 ONLY                                                     4101348

THE CONTRIBUTION OF THE NORMAN-FRENCH TO THE DEVELOPING ENGLISH       4101349
LANGUAGE IS REVEALED BY THE ADDITION OF WORDS                         4101349
                                                                      4101349
1. OF AN ARISTOCRATIC, REFINED NATURE.                                4101349
2. DEALING WITH THE MILITARY, THE LAW, AND FOOD.                      4101349
3. OF LATIN DERIVATION.                                               4101349
4. GERMANIC DERIVATION.                                               4101349
                                                                      4101349
  A. 1 ONLY                                                           4101349
  B. 2 ONLY                                                           4101349
  C. 1 AND 2 ONLY                                                     4101449
 *D. 1,2, AND 3 ONLY                                                  4101349
  E. 1, 2, AND 4 ONLY                                                 4101349
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EVIDENCE OF THE CONTRIBUTION OF THE CELTS TO THE LANGUAGE IS        4101350
FOUND IN BRITISH                                                    4101350
1. FAMILY NAMES.                                                    4101350
2. PLACE NAMES.                                                     4101350
3. MILITARY TERMS.                                                  4101350
4. LEGAL TERMS.                                                     4101350
                                                                    4101350
  A. 1 ONLY                                                         4101350
 *B. 2 ONLY                                                         4101350
  C. 3 ONLY                                                         4101350
  D. 1, 2, AND 3 ONLY                                               4101350
  E. 1,2,3, AND 4                                                   4101350

THE CONTRIBUTION OF THE ANGLO-SAXONS TO THE ENGLISH LANGUAGE WAS    4101351
 *A. ITS BASIC GERMANIC QUALITY.                                    4101351
  B. ITS LATIN GRAMMAR.                                             4101351
  C. ITS POLYSYLLABIC WORDS.                                        4101351
  D. ITS SIMPLIFIED PRONUNCIATION.                                  4101351


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THE STUDENT WILL APPLY HIS KNOWLEDGE OF THE CRITERIA, BOTH             0442
HISTORICAL AND STRUCTURAL, USED TO DISTINGUISH THE INFLUENCES OF
THE CELTS, THE ANGLO-SAXONS, THE DANES, AND THE NORMANS UPON THE
DEVELOPING ENGLISH LANGUAGE BY IDENTIFYING THE SOURCES OF
INFLUENCE UPON SETS OF MODERN ENGLISH WORDS PREVIOUSLY UN-
TAUGHT.  %100

DIRECTIONS - APPLYING KNOWLEDGE OF THE HISTORICAL AND STRUCTURAL       0067
             INFLUENCE ON THE ENGLISH LANGUAGE, INDICATE ON THE
             ANSWER SHEET THE LETTER OF THE INFLUENCE REVEALED BY
             THE SETS OF WORDS BELOW.

NOBLE, REIGN                                                        4101352
                                                                    4101352
  A. CELTIC INFLUENCE                                               4101352
  B. ANGLO-SAXON INFLUENCE                                          4101352
  C. DANISH INFLUENCE                                               4101352
 *D. NORMAN INFLUENCE                                               4101352

SKILL, FISH                                                         4101353
                                                                    4101353
  A. CELTIC INFLUENCE                                               4101353
  B. ANGLO-SAXON INFLUENCE                                          4101353
  D. NORMAN INFLUENCE                                               4101353

ENGLAND, WESSEX                                                     4101354
 *C. DANISH INFLUENCE                                               4101353
                                                                    4101354
  A. CELTIC INFLUENCE                                               4101354
 *B. ANGLO-SAXON INFLUENCE                                          4101354
  C. DANISH INFLUENCE                                               4101354
  D. NORMAN INFLUENCE                                               4101354

BABE, PORRIDGE                                                      4101355
                                                                    4101355
 *A. CELTIC INFLUENCE                                               4101355
  B. ANGLO-SAXON INFLUENCE                                          4101355
  C. DANISH INFLUENCE                                               4101355
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   D. NORMAN INFLUENCE                                       4101355

BRITAIN, LUDINGTON                                           4101356
                                                             4101356
  *A. CELTIC INFLUENCE                                       4101356
   B. ANGLO-SAXON INFLUENCE                                  4101356
   C. DANISH INFLUENCE                                       4101356
   D. NORMAN INFLUENCE                                       4101356

DES PLAINES, JOLIET                                          4101357
                                                             4101357
   A. CELTIC INFLUENCE                                       4101357
   B. ANGLO-SAXON INFLUENCE                                  4101357
   C. DANISH INFLUENCE                                       4101357
  *D. NORMAN INFLUENCE                                       4101357

A, AN, THE                                                   4101358
                                                             4101358
   A. CELTIC INFLUENCE                                       4101358
  *B. ANGLO-SAXON INFLUENCE                                  4101358
   C. DANISH INFLUENCE                                       4101358
   D. NORMAN INFLUENCE                                       4101358

GET, GIVE                                                    4101359
                                                             4101359
   A. CELTIC INFLUENCE                                       4101359
   B. ANGLO-SAXON INFLUENCE                                  4101359
  *C. DANISH INFLUENCE                                       4101359
   D. NORMAN INFLUENCE                                       4101359

DERBY, BY-LAW                                                4101360
                                                             4101360
   A. CELTIC INFLUENCE                                       4101360
   B. ANGLO-SAXON INFLUENCE                                  4101360
  *C. DANISH INFLUENCE                                       4101360
   D. NORMAN INFLUENCE                                       4101360

CUISINE, DEBUT                                               4101361
                                                             4101361
   A. CELTIC INFLUENCE                                       4101361
   B. ANGLO-SAXON INFLUENCE                                  4101361
   C. DANISH INFLUENCE                                       4101361
  *D. NORMAN INFLUENCE                                       4101361

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THE STUDENT WILL SHOW KNOWLEDGE OF THE RELIGIOUS, POLITICAL, AND     0159
ECONOMIC CHARACTERISTICS OF ELIZABETH I,S REIGN BY SELECTING THE
ONE CHARACTERISTIC THAT WAS *NOT* A CHARACTERISTIC OF HER
REIGN.  %2D

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.         0002

WHICH OF THE FOLLOWING WERE NOT CHARACTERISTIC OF ENGLAND DURING  4100377
ELIZABETH I,S REIGNO                                              4100377
   A. SUCCESSFUL APPLICATION OF BALANCE OF POWER                  4100377
   B. BEGINNING OF RELIGIOUS TOLERANCE                            4100377
   C. GREATER INFLUENCE OF TRADESMEN IN GOVERNMENT                4100377
  *D. REDUCED ACREAGE OF PASTURE LAND                             4100377
   E. DEVELOPMENT OF MANUFACTURING                                4100377
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WHICH OF THE FOLLOWING WAS *NOT* CHARACTERISTIC OF ENGLAND DURING      4100378
ELIZABETH THE FIRST.S REIGNO                                           4100378
  A. EXPANSION OF COMMERCE                                             4100378
  B. CHANGE TO A MONEY ARISTOCRACTY                                    4100378
  C. GROWTH OF COLONIZATION                                            4100378
 *D. INCREASED POWER OF NOBLEMEN                                       4100378
  E. DEVELOPMENT OF TRADE BY PRIVATE INDIVIDUALS                       4100378

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THE STUDENT WILL INDICATE HIS KNOWLEDGE OF THE FACTORS                    0180
INFLUENCING ELIZABETHAN ENGLISH DRAMA BY SELECTING *INCORRECT*
COMPLETIONS TO STATEMENTS.  %2□

DIRECTIONS - SELECT THE BEST COMPLETION.                                     1

SELECT THE *INCORRECT* COMPLETION.                                     4100444

ELIZABETHAN DRAMA WAS AFFECTED                                         4100444
 *A. FAVORABLY BY THE SUPPORT OF THE NOBILITY.                         4100444
  B. FAVORABLY BY THE SUPPORT OF THE COMMON PEOPLE.                    4100444
  C. FAVORABLY BY THE NATURE OF THE PLAYS PRESENTED.                   4100444
  D. ADVERSELY BY THE USE OF POETRY IN PLAYS.                          4100444
  E. ADVERSELY BY THE RESTRICTIONS OF THE MIDDLE CLASS.                4100444

ELIZABETHAN DRAMA WAS AFFECTED                                         4100445
 *A. SERIOUSLY BY THE DANGER OF THE PLAGUE.                            4100445
  B. OFTEN BY THE ACTORS IN THE THEATRICAL COMPANY.                    4100445
  C. OFTEN BY THE CURRENT VOGUE.                                       4100445
  D. RARELY BY POLITICAL INTERFERENCES.                                4100445
  E. LITTLE BY CATHOLIC PROTEST.                                       4100445

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THE STUDENT WILL SHOW KNOWLEDGE OF THE INFLUENCE OF THE ENGLISH           0181
INN ON THE CONSTRUCTION OF THE ELIZABETHAN THEATRE BY MATCHING
THE STRUCTURE WITH THE ITEM THAT INFLUENCED THE CONSTRUCTION. %1□

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.              0002

THE CONSTRUCTION OF THE EARLY ELIZABETHAN THEATRES WAS INFLUENCED      4100446
BY WHICH ONE OF THE FOLLOWINGO                                         4100446
  A. CLASSICAL ARENAS                                                  4100446
 *B. ELIZABETHAN INNS                                                  4100446
  C. ITALIAN THEATRES                                                  4100446
  D. FRENCH OPERA HOUSES                                               4100446
  E. CHURCH YARDS                                                      4100446
                                                                       4100446

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THE STUDENT WILL RECALL AND SELECT THE CORRECT COMBINATION OF             0188
INFLUENCES WHICH AFFECTED THE DEVELOPMENT OF ELIZABETHAN ENGLISH
DRAMA.  %1□

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.              0002

RENAISSANCE ENGLISH DRAMA DEVELOPED FROM A BLENDING OF WHICH OF        4100452
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THE FOLLOWING THREE ELEMENTSO                                         4100452
 *A. REVIVED KNOWLEDGE OF CLASSICAL DRAMA, IMITATIONS OF              4100452
     CLASSICAL DRAMA, AND NATIVE DRAMA                                4100452
  B. GREEK DRAMA, ROVING PLAYERS, AND THE FRENCH DIONYSIAN SCHOOL     4100452
     OF DRAMA                                                         4100452
  C. CLASSIC DRAMA, ITALIAN RENAISSANCE DRAMA, AND COMEDY OF          4100452
     MANNERS                                                          4100452
  D. ROMAN DRAMA, INTERLUDES, AND ITALIAN *ROMANI*                    4100452
  E. THE DIONYSIAN SCHOOL, THE *ROMANI*, AND THE CLASSICAL DRAMA      4100452

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THE STUDENT WILL INDICATE HIS KNOWLEDGE OF FORCES, BOTH DIRECT           0190
AND INDIRECT, WHICH CONTRIBUTED TO ENGLANDS LITERARY GROWTH IN
THE ELIZABETHAN PERIOD BY SELECTING THE FORCE WHICH WAS *NOT* AN
INFLUENCE.  %3¤

WHICH INFLUENCE DID *NOT* CONTRIBUTE TO THE LITERARY FLOWERING OF     4100454
ENGLAND DURING THE ELIZABETHAN PERIODO %1485-1625¤                    4100454
  A. THE RENAISSANCE                                                  4100454
  B. THE EXPANSION OF EMPIRE                                          4100454
  C. THE INVENTION OF THE PRINTING PRESS                              4100454
 *D. THE GROWTH OF PURITANISM                                         4100454
  E. THE CONSOLIDATION OF CHURCH AND STATE                            4100454

WHICH INFLUENCE DID *NOT* CONTRIBUTE TO THE LITERARY FLOWERING OF     4100455
ENGLAND DURING THE ELIZABETHAN PERIODO %1485-1625¤                    4100455
  A. THE SPIRIT OF HUMANISM                                           4100455
 *B. THE DESTRUCTION OF THE MONASTARIES                               4100455
  C. THE GROWTH OF THE MIDDLE CLASS                                   4100455
  D. THE DISCOVERY OF THE NEW WORLD                                   4100455
  E. THE REFORMATION                                                  4100455

WHICH INFLUENCE DID *NOT* CONTRIBUTE TO THE LITERARY FLOWERING OF     4100456
ENGLAND DURING THE ELIZABETHAN PERIODO %1485-1625¤                    4100456
  A. THE STABILITY OF THE GOVERNMENT                                  4100456
 *B. THE OFFICIAL ESTABLISHMENT OF A POET LAUREATESHIP                4100456
  C. THE GROWING INTEREST IN SCIENCE                                  4100456
  D. THE STRIVING FOR HUMAN PERFECTION                                4100456
  E. THE INTEREST IN LITERATURE AS LITERATURE NOT AS                  4100456
     ENTERTAINMENT ALONE                                              4100456

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THE STUDENT WILL SHOW HIS KNOWLEDGE OF THE CHARACTER OF THE              0206
ENGLISH ELIZABETHAN AGE BY MAKING THE PROPER SELECTIONS RELATING
TO THE AGE, THE PEOPLE, RELIGION, ETC.  %16¤

DIRECTIONS - SELECT THE BEST COMPLETION.                                    1

THE ELIZABETHAN PERIOD COULD BEST BE CHARACTERIZED AS AN AGE OF       4100494
  A. CONTEMPLATION.                                                   4100494
  B. REASON.                                                          4100494
  C. RESTRAINT.                                                       4100494
 *D. ACTION.                                                          4100494
  E. RELIGION.                                                        4100494

THE YOUNG ELIZABETHAN TYPICALLY                                       4100495
  A. WAS A CONFORMIST.                                                4100495
 *B. WAS AN INDIVIDUALIST.                                              4100495
  C. REBELLED VIOLENTLY AGAINST ANY NEW RESTRAINT.                      4100495
  D. PRACTICED UNSWERVING OBEDIENCE TO LAWS OF CHURCH AND STATE.        4100495
  E. SAID ONE THING AND DID ANOTHER.                                    4100495

THE MONARCHS OF THE ELIZABETHAN PERIOD %1485-1603# BELONGED TO          4100496
THE RULING HOUSE OF                                                     4100496
  A. YORK.                                                              4100496
  B. LANCASTER.                                                         4100496
 *C. TUDOR.                                                             4100496
  D. HANOVER.                                                           4100496
  E. STUART.                                                            4100496
                                                                        4100496
JAMES I, WHO SUCCEEDED ELIZABETH, BELONGED TO THE ROYAL HOUSE OF        4100497
  A. YORK.                                                              4100497
  B. LANCASTER.                                                         4100497
  C. TUDOR.                                                             4100497
  D. HANOVER.                                                           4100497
 *E. STUART.                                                            4100497
                                                                        4100497
ELIZABETHAN TASTE IN RECREATION WAS                                     4100498
  A. POLITE AND GENTEEL.                                                4100498
 *B. CRUDE AND BLOODTHIRSTY.                                            4100498
  C. SENSITIVE AND DISCRIMINATING.                                      4100498
  D. DICTATORIAL AND UNSWERVING.                                        4100498
  E. REFINED AND AMENABLE.                                              4100498
                                                                        4100498
OBSCENE LANGUAGE IN ELIZABETHAN TIMES WAS                               4100499
  A. USED ONLY BY THE COMMON PEOPLE.                                    4100499
  B. SELDOM USED BY THE EDUCATED.                                       4100499
 *C. FREELY USED BY ALL CLASSES.                                        4100499
  D. FORBIDDEN BY THE PURITANS.                                         4100499
  E. PUNISHED BY THE COURTS.                                            4100499
                                                                        4100499
CRIMINAL PUNISHMENT IN ELIZABETHAN TIMES WAS                            4100500
  A. GENERALLY FAIR.                                                    4100500
  B. PROPORTIONATE TO THE CRIME COMMITTED.                              4100500
  C. DISCRIMINATORY.                                                    4100500
 *D. SEVERE.                                                            4100500
  E. HUMANE.                                                            4100500
                                                                        4100500
PUBLIC EXECUTIONS IN ELIZABETHAN TIMES WERE                             4100501
  A. ABOLISHED BY QUEEN ELIZABETH.                                      4100501
  B. CONFINED TO COUNTRY AREAS.                                         4100501
  C. PROTESTED BY CIVIL OFFICIALS.                                      4100501
  D. DISCOURAGED BY THE CHURCH.                                         4100501
 *E. REGARDED AS A SPECTATOR SPORT THROUGHOUT ENGLAND.                  4100501
                                                                        4100501
THE CHURCH IN ELIZABETHAN ENGLAND                                       4100502
  A. WAS STRENGTHENED BY GREATER TOLERANCE.                             4100502
  B. FACED ALMOST TOTAL INDIFFERENCE FROM THE ROYALTY.                  4100502
  C. WAS STRENGTHENED BY THE MONARCH BEING THE HEAD.                    4100502
  D. DEVELOPED DEEPER REVERENCE AMONG THE COURTIERS.                    4100502
 *E. SUFFERED LOSS OF RESPECT.                                          4100502
                                                                        4100502
HENRY VIII CONFISCATED THE LAND AND WEALTH OF THE MONASTARIES           4100503
  A. BECAUSE THE POPE AGREED THAT THE CHURCHMEN WERE BECOMING TOO       4100503
     MATERIALISTIC.                                                     4100503
  B. TO HELP THE CHURCH TO FUSE THE MONASTIC WITH THE SECULAR           4100503
     ORDERS AS TOWNS GREW LARGER.                                       4100503
 *C. TO REPLENISH THE DEPLETED ROYAL TREASURY.                          4100503
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D. TO FORCE THE POPES HAND IN GRANTING HIM A DIVORCE. 4100503
E. TO GET EVEN WITH CARDINAL WOLSEY. 4100503

THE REASONS FOR HENRYS SEPARATION FROM THE ROMAN CHURCH INCLUDE 4100504
ALL OF THE FOLLOWING *EXCEPT* 4100504
A. HIS DESIRE TO HAVE A MALE HEIR 4100504
B. HIS DESIRE TO KEEP ENGLAND UNIFIED 4100504
C. HIS DESIRE FOR A DIVORCE 4100504
D. HIS DISAPPOINTMENT WITH HIS FIRST WIFE 4100504
*E. HIS CONVERSION TO PROTESTANT DOCTRINE 4100504

QUEEN ELIZABETH WAS KNOWN FOR ALL THE FOLLOWING *EXCEPT* 4100505
*A. ENCOURAGING AN ALLIANCE BETWEEN SCOTLAND AND FRANCE. 4100505
B. HER HATRED FOR SPAIN. 4100505
C. GENUINE DESIRE TO HELP THE POOR. 4100505
D. REMINTING MONEY TO RESTORE PROSPERITY. 4100505
E. FIRMLY ESTABLISHING THE RULE OF THE MONARCHY. 4100505

DURING THE ELIZABETHAN AGE, SUPERSTITIOUS BELIEFS 4100506
A. PREVAILED ONLY AMONG THE UNEDUCATED CLASSES. 4100506
B. WERE IMMEASURABLY REDUCED BY HUMANISTIC TEACHING. 4100506
*C. WERE PREVALENT THROUGHOUT SOCIETY. 4100506
D. WERE CONFINED TO PROPHECIES OF THE FUTURE. 4100506
E. WERE CONFINED TO USE AS LITERARY DEVICES IN PLOTS. 4100506

ALL OF THE FOLLOWING DESCRIPTIVES APPLY TO ELIZABETH *EXCEPT* 4100507
A. CRAFTY. 4100507
B. EDUCATED. 4100507
*C. EVEN TEMPERED. 4100507
D. JEALOUS. 4100507
E. VAIN. 4100507

AS A RESULT OF THE BREAK WITH THE ROMAN CHURCH 4100508
A. THERE WAS LESS RELIGIOUS PERSECUTION. 4100508
B. THERE WERE FEWER ILLICIT LOVE AFFAIRS AMONG THE NOBILITY. 4100508
*C. INDIVIDUAL DIFFERENCES AND PERSONAL CONVICTION REPLACED ONE 0508
RELIGIOUS ORDER. 4100508
D. BOTH PROTESTANTS AND CATHOLICS WERE ALLOWED TO PRACTICE 4100508
THEIR RELIGIONS FREELY. 4100508
E. CORRUPTION AND INTRIGUE IN THE CHURCH WERE VIRTUALLY WIPED 4100508
OUT. 4100508

SIR WALTER RALEIGH HAS BEEN DESIGNATED AS A MAN WHO TYPIFIES THE 4100509
ELIZABETHAN BECAUSE OF HIS 4100509
A. ADVENTUROUS AND GALLANT SPIRIT. 4100509
B. ROMANTIC AND GENTEEL MANNER. 4100509
*C. COMBINATION OF SCHOLARLY, LITERARY, AND ADVENTUROUS 4100509
ACTIVITIES. 4100509
D. COLONIZATION OF VIRGINIA. 4100509
E. COURAGE, RESOURCEFULNESS, AND CONCEIT. 4100509

ALL OF THE FOLLOWING KINDS OF PROSE WERE WRITTEN IN THE 4100510
ELIZABETHAN PERIOD *EXCEPT* 4100510
A. ESSAYS. 4100510
B. HISTORIES. 4100510
*C. NOVELS. 4100510
D. HISTORICAL CHRONICLES. 4100510
E. TRANSLATIONS. 4100510

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THE STUDENT WILL SHOW THAT HE RECALLS THE AUTHORS OF THE WELL-KNOWN ELIZABETHAN WORKS BY MATCHING THE WRITER TO HIS WORK. %15¤ 0219

MATCH THE WRITER TO HIS WORK. 19

A. SIDNEY
B. SPENSER
C. MARLOWE
D. RALEIGH
E. MORE

DR. FAUSTUS *C 4100530

THE SHEPHERDS CALENDAR *B 4100531

UTOPIA *E 4100532

THE NYMPHS REPLY TO THE SHEPHERD *D 4100533

DEFENCE OF POESIE *A 4100534

THE PASSIONATE SHEPHERD TO HIS LOVE *C 4100535

THE FAIRIE QUEEN *B 4100536

AMORETTI *B 4100537

TAMBURLAINE *C 4100538

MATCH THE WRITER TO HIS WORK. 78

A. JONSON
B. HAKLUYT
C. BACON
D. RALEIGH
E. SHAKESPEARE

VENUS AND ADONIS *E 4100539

THE ADVANCEMENT OF LEARNING *C 4100540

VOYAGES *B 4100541

VOLPONE *A 4100542

HISTORY OF THE WORLD *D 4100543

RAPE OF LUCRECE *D 4100544

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BY SELECTING THE CORRECT WORK, THE STUDENT WILL SHOW HIS COMPREHENSION OF POETIC TONE SIMILARITIES BETWEEN THE ELIZABETHAN AND CAVALIER LYRICS. %1¤ 0265

DIRECTIONS - SELECT THE BEST COMPLETION. 1

RALEIGHS *THE NYMPHS REPLY TO THE SHEPHERD* IS SIMILAR IN POETIC 4100662
TONE TO THE POETRY OF 4100662
A. GEOFFREY CHAUCER. 4100662

B. ALEXANDER POPE.
*C. JOHN SUCKLING. 4100662
D. OLIVER GOLDSMITH. 4100662
E. WILLIAM WORDSWORTH. 4100662
4100662

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THE STUDENT RECALLS THE INNOVATIONS IN ENGLISH LITERATURE IN
THE PERIOD 1485-1625 BY SELECTING THE INNOVATION WHICH DID *NOT* 0189
OCCUR. %1¤

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0002

WHICH LITERARY INNOVATIONS DID *NOT* OCCUR IN THE ELIZABETHAN
AGE0 %1485-1625¤ 4100453
A. THE DEVELOPMENT OF THE MASQUE 4100453
B. THE INTRODUCTION OF THE SONNET FROM ITALY 4100453
C. THE INITIAL USE OF BLANK VERSE IN ENGLISH 4100453
*D. MODERN PROSE 4100453
E. MODERN ENGLISH DRAMA 4100453
4100453

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THE STUDENT WILL SHOW KNOWLEDGE OF THE PERIODS OF THE ENGLISH
NOVEL BY PLACING THE ENGLISH NOVELIST IN HIS PERIOD OF WRITING 0095
WITH THE CORRECT GROUP OF WRITERS WHO WROTE IN THAT PERIOD. %2¤

DIRECTIONS - SELECT THE BEST COMPLETION. 1

THREE EIGHTEENTH CENTURY ENGLISH WRITERS WHO CONTRIBUTED TO THE
DEVELOPMENT OF THE NOVEL WERE 4100213
A. RICHARDSON, TROLLOPE, FIELDING. 4100213
B. FIELDING, THACKERY, TROLLOPE. 4100213
C. RICHARDSON, FIELDING, SCOTT. 4100213
D. FIELDING, TROLLOPE, SCOTT. 4100213
*E. RICHARDSON, FIELDING, STERNE. 4100213
4100213

THREE NINETEENTH CENTURY ENGLISH NOVELISTS WERE
A. DICKENS, HUGO, THACKERY. 4100214
*B. DICKENS, THACKERY, SCOTT. 4100214
C. DICKENS, SCOTT, CONRAD. 4100214
D. SCOTT, AUSTEN, STERNE. 4100214
E. DICKENS, AUSTEN, STERNE. 4100214
4100214

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THE STUDENT WILL SHOW KNOWLEDGE OF SEVENTEENTH CENTURY AUTHORS
WITH THEIR POSITION IN RELATION TO THE LITERARY PERIOD BY 0123
PLACING THEM PHILOSOPHICALLY IN THE LITERARY PERIOD TO WHICH THEY
BELONG OR RESEMBLE. %4¤

A. MILTON
B. BUNYAN 146
C. PEPYS 4100275
D. DRYDEN 4100275
E. SUCKLING 4100275
4100275
4100275
ON A CONTINIUM OF LITERARY TENDENCIES - ELIZABETHAN, CAVALIER, 4100275

PURITAN, CLASSICAL - WHICH OF THE ABOVE AUTHORS REFLECTS 4100275

CLOSEST RESEMBLANCE TO THE ELIZABETHAN SPIRITO *E 4100275

A WEDDING OF RENAISSANCE AND PURITAN TENDENCIESO *A 4100276

PURITANISMO *B 4100277

A TRANSITION FROM SEVENTEENTH CENTURY PURITANISM TO EIGHTEENTH 4100278
CENTURY CLASSICISMO *D 4100278

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THE STUDENT WILL SHOW COMPREHENSION OF THE STYLE OF SELECTED 0126
AUTHORS OF THE SEVENTEENTH CENTURY BY MATCHING THE AUTHOR TO HIS
PROSE STYLE. %5¤

ASSOCIATE THE AUTHOR WITH ONE OF THE STYLES. 0010
DURING THE SEVENTEENTH CENTURY, THERE WERE AT LEAST THREE
DISTINCT PROSE STYLES.

A. A PROSE OF DIGNITY AND BEAUTY, ECHOING THE RHYTHMS OF THE
BIBLE.
B. COMPLICATED, LATINIZED STRUCTURES.
C. SIMPLE, CLEAR EXPRESSION MUCH LIKE OUR MODERN STRUCTURE.

MILTON *B 4100281

BUNYAN *A 4100282

DRYDEN *C 4100283

PEPYS *C 4100284

WALTON *C 4100285

****

THE STUDENT WILL SHOW HIS KNOWLEDGE OF THE EFFECT OF FRENCH 0127
INFLUENCE ON SEVENTEENTH CENTURY LANGUAGE AND LITERATURE
BY INDICATING THE USE OF FRENCH MODELS FOR ENGLISH POEMS. %1¤

DIRECTIONS - SELECT THE BEST COMPLETION. 1

THE FRENCH INFLUENCE ON ENGLISH LANGUAGE AND LITERATURE DURING 4100286
THE SEVENTEENTH CENTURY WAS EXERCISED BY THE 4100286
A. FORMATION OF AN ENGLISH ACADEMY, LIKE THE FRENCH TO 4100286
GUARANTEE THE PURITY OF ENGLISH. 4100286
B. INTRODUCTION OF MANY NEW LITERARY TERMS. 4100286
*C. USE OF FRENCH MODELS FOR ENGLISH POEMS. 4100286
D. ENGLISH DICTIONARY, WHICH WAS PATTERNED ON THE FRENCH. 4100286
E. INCREASED USE OF FRENCH IN PARLIAMENT. 4100286

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THE STUDENT WILL CONTRAST THE SEVENTEENTH CENTURY WITH THE 0132
ELIZABETHAN AGE BY INDICATING THE CHARACTERISTICS OF EACH. %1¤

DIRECTIONS - SELECT THE BEST COMPLETION. 1

CONTRASTED WITH THE ELIZABETHAN PERIOD, THE SEVENTEENTH CENTURY 4100298
WAS A PERIOD OF 4100298
A. RELATIVE SERENITY. 4100298
*B. CONSTANT TURMOIL. 4100298
C. COMPLACENT ACCEPTANCE. 4100298
D. STUDIED INDIFFERENCE. 4100298
E. CONSTRUCTIVE BUSTLE. 4100298

****

THE STUDENT WILL RECALL WHEN CERTAIN EVENTS TOOK PLACE BY MATCHING 0133
THE DATE WITH THE CORRESPONDING EVENT. %5□

MATCH THE DATE WITH THE EVENT. 12

A. 1658
B. 1660
C. 1665
D. 1666
E. 1688

THE RESTORATION BEGAN *B 4100299

THE THEATRES REOPENED *B 4100300

THE GREAT LONDON FIRE *D 4100301

THE GLORIOUS REVOLUTION *E 4100302

THE PLAGUE *C 4100303

****

GIVEN A LIST OF SOME ASPECTS OF CHARLES THE 1STS REIGN, THE 0134
STUDENT CAN DISTINGUISH THOSE WHICH MADE HIM UNPOPULAR. %1□

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0002
WHICH OF THE FOLLOWING WAS *NOT* A REASON FOR THE UNPOPULARITY OF 4100304
CHARLES IO 4100304
A. HIS FORCING PRACTICES OF THE ANGLICAN CHURCH ON THE SCOTCH- 4100304
PRESBYTERIANS. 4100304
B. HIS DISMISSAL OF PARLIAMENT. 4100304
*C. HIS LEVY OF ILLEGAL TAXES. 4100304
D. HIS INSISTENCE ON MORE REPRESENTATIVE GOVERNMENT. 4100304
E. HIS ARROGANCE AND SELF-CENTEREDNESS. 4100304

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THE STUDENT WILL RECALL CHARLES I,S UNPOPULARITY WITH THE 0135
PURITANS BY SELECTING THE PURITANS REACTION. %1□

DIRECTIONS - SELECT THE BEST COMPLETION. 1

CHARLES I,S UNPOPULARITY WITH THE PURITANS RESULTED IN ALL 4100305
EXCEPT 4100305

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*A. HIS EXILE TO FRANCE.                                                         4100305
 B. CIVIL WAR.                                                                   4100305
 C. ESTABLISHMENT OF THE PROTECTORATE.                                           4100305
 D. WEAKENING OF THE POWER OF THE ARISTOCRATS.                                   4100305
 E. HIS BEHEADING.                                                               4100305

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THE STUDENT WILL SHOW KNOWLEDGE OF THE RESTORATION BY SELECTING                     0137
THE REASON THE NAME *RESTORATION* WAS GIVEN TO THAT PERIOD IN THE
SEVENTEENTH CENTURY FOLLOWING THE COMMONWEALTH. %1□

DIRECTIONS - SELECT THE BEST COMPLETION.                                               1

THE PERIOD KNOWN AS THE RESTORATION WAS CALLED BY THAT NAME                      4100307
BECAUSE                                                                          4100307
 A. CROMWELLS SUPPORTERS WERE RESTORED TO POWER.                                 4100307
 B. CHARLES I WAS RESTORED TO THE THRONE.                                        4100307
*C. THE STUART MONARCHY WAS RESTORED.                                            4100307
 D. PURITANISM WAS RESTORED AS THE STATE CHURCH.                                 4100307
 E. THE COMMONWEALTH WAS RESTORED.                                               4100307

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THE STUDENT WILL SHOW KNOWLEDGE OF THE RESTORATION BY SELECTING                     0138
THE ONE ITEM THAT DOES *NOT* SHOW THE RESTORATIONS EFFECTS ON
SEVENTEENTH CENTURY DRAMA.  %1□

DIRECTIONS - SELECT THE BEST COMPLETION.                                               1

ALL OF THE FOLLOWING WERE CHARACTERISTIC OF THE DRAMA OF                         4100308
RESTORATION AGE *EXCEPT*                                                         4100308
 A. THE THEATERS WERE RE-OPENED.                                                 4100309
 B. THE COMEDY OF MANNERS WAS DEVELOPED.                                         4100308
 C. HEROIC DRAMA WAS DEVELOPED.                                                  4100308
 D. MANY PLAYS WERE CONCERNED WITH THE BATTLE OF THE SEXES.                      4100308
*E. THE PURITANS RETAINED THE RIGHT OF STRICT CENSORSHIP.                        4100308

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THE STUDENT WILL SHOW HIS KNOWLEDGE OF SOME OF THE ASPECTS OF THE                   0140
GLORIOUS REVOLUTION BY SELECTING THE ONE ITEM THAT IS *NOT* TRUE
OF THE GLORIOUS REVOLUTION.  %1□

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.                        0002

WHICH OF THE FOLLOWING WAS *NOT* TRUE OF THE GLORIOUS REVOLUTIONO                4100310
 A. IT WAS ACCOMPLISHED WITHOUT BLOODSHED.                                       4100310
 B. IT WAS FOLLOWED BY PARLIAMENTS STRENGTHENING ITS VOICE IN                    4100310
    GOVERNMENT.                                                                  4100310
 C. IT SAW THE JOINT SOVEREIGNITY OF WILLIAM AND MARY.                           4100310
 D. IT WAS FOLLOWED BY THE DEVELOPMENT OF A CONSTITUTIONAL                       4100310
    MONARCHY.                                                                    4100310
*E. IT LASTED FOR FIVE YEARS.                                                    4100310

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THE STUDENT WILL INDICATE HIS COMPREHENSION OF SEVENTEENTH CENTURY PROSE BY SELECTING THE EFFECT OF THE SCIENTIFIC SPIRIT ON IT. %1п 0141

DIRECTIONS - SELECT THE BEST COMPLETION. 1

PROSE IN THE SEVENTEENTH CENTURY
A. WAS CONSISTENTLY LATINIZED DUE TO MILTONS INFLUENCE. 4100311
B. WAS UNIMPORTANT IN LITERATURE. 4100311
*C. BECAME INCREASINGLY CLEAR BECAUSE OF THE INFLUENCE OF THE 4100311
SCIENTIFIC SPIRIT. 4100311
D. BECAME INCREASINGLY INVOLVED BECAUSE SCIENTISTS ARE NOT 4100311
ALWAYS CLEAR WRITERS. 4100311
E. WAS IGNORED EXCEPT BY PREACHERS AND SCIENTIFIC WRITERS. 4100311
4100311

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THE STUDENT WILL IDENTIFY THE CONTRIBUTIONS OF SEVENTEENTH CENTURY PERSONAGES TO THE PERIOD BY MATCHING THE PERSON TO HIS CONTRIBUTION. %35п 0142

MATCH THE NAME TO HIS CONTRIBUTION. 13
A. SIR ISAAC NEWTON
B. WILLIAM HARVEY
C. CHRISTOPHER WREN
D. SAMUEL PEPYS
E. JOHN LOCK

REBUILT ST. PAULS CATHEDRAL *C 4100312

WAS PRESIDENT OF THE ROYAL SOCIETY *D 4100313

WROTE *ESSAY ON HUMAN UNDERSTANDING* *E 4100314

DISCOVERED THE SECRET OF REPRODUCTION *B 0315

ADVANCED THE THEORY OF GRAVITATION. *A 4100316

DISCOVERED THE CIRCULATION OF BLOOD. *B 4100317

WROTE A CANDID REFLECTION OF SEVENTEENTH CENTURY LIFE *D 4100318

ADVANCED THE THEORY THAT WE GAIN UNDERSTANDING THROUGH EXPERIENCE *E 0319
319

WROTE *PRINCIPIA* *A 4100320

WAS ENGLANDS GREATEST ARCHITECT *C 4100321

MATCH THE NAME TO HIS CONTRIBUTION. 69
A. JOHN MILTON
B. JOHN BUNYAN
C. JOHN DRYDEN
D. JOHN DONNE
E. WILLIAM CONGREVE

ALONG WITH DRYDEN, DEVELOPED THE COMEDY OF MANNERS *E 4100322

WROTE *PILGRIMS PROGRESS* *B 4100323

WROTE *LYCIDAS* *A 4100324

WROTE *ALEXANDERS FEAST* *C 4100325

WROTE *DEATH BE NOT PROUD* *D 4100326

WAS POET LAUREATE *C 4100327

WAS A NON-CONFORMIST IN LITERATURE *D 4100328

WROTE THE FIRST IMPORTANT WORK IN ENGLISH CRITICISM *C 4100329

MATCH THE NAME TO HIS CONTRIBUTION. 70
A. ROBERT HERRICK
B. RICHARD LOVELACE
C. JOHN SUCKLING
D. GEORGE WITHER
E. JOHN MILTON

TO ALTHEA FROM PRISON *B 4100330

THE CONSTANT LOVER *C 4100331

L.ALLEGRO *E 332

SHALL I. WASTING IN DESPAIR *D 4100333

COUNSEL TO GIRLS *A 4100334

TO LUCASTA ON GOING TO THE WARS *B 4100335

AREOPAGITICA *E 4100336

WAS THE GREATEST OF THE CAVALIER POETS *A 4100337

WAS A CAVALIER WHO SPENT HIS FORTUNE TO SUPPORT THE ROYALIST CAUSE *B 4100338

4100338

MATCH THE NAME TO HIS CONTRIBUTION. 71
A. JOHN MILTON
B. JOHN BUNYAN
C. JOHN DRYDEN
D. IZAAK WALTON
E. SAMUEL BUTLER

CALLED FATHER OF MODERN PROSE *C 4100339

RIDICULED PURITAN SECTS IN *HUDIBRAS* *E 4100340

WROTE *THE COMPLEAT ANGLER* *D 4100341

WROTE *THE HIND AND THE PANTHER* *C 4100342

EXPRESSED RELIGIOUS ATTITUDE OF WORKING CLASSES *B 4100343

WROTE *SAMSON AGONISTES* *A 4100344

WAS ENGLANDS FOREMOST EPIC WRITER *A 4100345

WROTE *AN ESSAY ON DRAMATIC POESY* *C 4100346

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THE STUDENT CAN DISTINGUISH THE DIFFERENCES BETWEEN THE TWO                0143
LEADING PURITAN WRITERS OF THE SEVENTEENTH CENTURY BY SELECTING
THE WRITERS BEING CONTRASTED. %1□

DIRECTIONS - SELECT THE BEST COMPLETION.
                                                                              1
WROTE FOR THE EDUCATED --- WROTE FOR MASSES                             4100347
FOUGHT WITH PEN        --- FOUGHT WITH ARMY                             4100347
FOUGHT FOR POLITICAL   --- FOUGHT FOR RELIGIOUS CONVICTIONS             4100347
AS WELL AS RELIGIOUS                                                    4100347
FREEDOM                                                                 4100347
BORN OF CULTURED AND   --- BORN TO HUMBLE FAMILY                        4100347
PROSPEROUS FAMILY                                                       4100347
A CLASSICAL SCHOLAR    --- A STUDENT OF THE *BIBLE*                     4100347

THE CONTRASTS ABOVE REPRESENT A COMPARISON BETWEEN                         0347
  A. DRYDEN   - PEPYS                                                   4100347
  B. DRYDEN   - DONNE                                                   4100347
  C. MILTON   - DONNE                                                   4100347
 *D. MILTON   - BUNYAN                                                  4100347
  E. LOVELACE - BUNYAN                                                  4100347
                                                                        4100347
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THE STUDENT WILL SHOW HE RECOGNIZES THE CONTRAST BETWEEN PURITAN           0144
AND CAVALIER LITERATURE BY SELECTING THE NON-CONTRAST. %1□

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.              0002

WHICH OF THE FOLLOWING PAIRS DOES *NOT* REPRESENT A CONTRAST            4100348
BETWEEN PURITAN AND CAVALIER LITERATURE0                                4100348
  A. RELIGIOUS - WORLDLY                                                4100348
  B. SERIOUS   - FRIVOLOUS                                              4100348
 *C. REALISTIC - METAPHYSICAL                                           4100348
  D. INVOLVED  - SIMPLE                                                 4100348
  E. MORAL     - LICENTIOUS                                             4100348

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THE STUDENT WILL SHOW RECOGNITION OF THE DIFFERENCES BETWEEN               0145
ROYALISTS AND PURITANS BY SELECTING A POINT OF NON-CONTRAST
BETWEEN THE TWO FACTIONS. %1□

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.              0002

BELOW ARE A SERIES OF CONTRASTS EXISTING BETWEEN THE TWO FACTIONS       4100349
IN THE SEVENTEENTH CENTURY. WHICH IS NOT A CONTRAST0                    4100349
  A. KING - PARLIAMENT                                                  4100349
  B. CHURCH OF ENGLAND - CALVINISM                                      4100349
  C. LICENTIOUSNESS - MORALITY                                          4100349
  D. ELEGANCE - DRABNESS                                                4100349
 *E. TOLERANCE - INTOLERANCE                                            4100349
                                                                        4100349
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THE STUDENT WILL APPLY KNOWLEDGE OF THE NATURE OF THE SEVENTEENTH          0146
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CENTURY MASQUE BY SELECTING ITS MODERN CORRELATIVE. %1□

DIRECTIONS - SELECT THE BEST COMPLETION.
                                                                        1
THE SEVENTEENTH CENTURY MASQUE IS CLOSEST IN FORM TO              4100350
 *A. A MODERN MUSICAL COMEDY.                                     4100350
  B. A BALLET.                                                    4100350
  C. AN INTERLUDE.                                                4100350
  D. A VARIETY SHOW.                                              4100350
  E. A MORALITY PLAY.                                             4100350
                                                                  4100350

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THE STUDENT WILL SHOW HIS KNOWLEDGE OF THE CHARACTERISTICS OF        0192
SEVENTEENTH CENTURY ENGLISH METAPHYSICAL POETRY BY SELECTING THE
STATEMENT WHICH IS *NOT* A CHARACTERISTIC.  %2□

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.         0002

WHICH IS *NOT* A CHARACTERISTIC OF SEVENTEENTH CENTURY            4100458
METAPHYSICAL POETRYO                                              4100458
  A. REPRESENTED A REVOLT AGAINST PETRARCHAN CONCEITS             4100458
  B. EXPRESSED LOGICALLY THE POETS REALIZATION OF LIFES           4100458
     COMPLEXITIES AND CONTRADICTIONS                              4100458
  C. EMPLOYED SIMPLE DICTION                                      4100458
 *D. DEALT ONLY WITH SUPERNATURAL THEMES                          4100458
  E. STRESSED THOUGHT OVER FORM                                   4100458
                                                                  4100458

WHICH IS *NOT* A CHARACTERISTIC OF SEVENTEENTH CENTURY            4100459
METAPHYSICAL POETRYO                                              4100459
 *A. RE-ENFORCED THE CONVENTIONALISM OF ENGLISH LOVE POEMS        4100459
  B. EMPLOYED PSYCHOLOGICAL ANALYSES OF RELIGION AND LOVE         4100459
  C. WERE OFTEN NOVEL AND SHOCKING                                4100459
  D. USED UNUSUAL ANALOGUES WHICH WERE SOMETIMES ABSURD           4100459
  E. WERE OFTEN ROUGH IN VERSIFICATION                            4100459
                                                                  4100459

***************************************************************************

THE STUDENT WILL SELECT AN EXAMPLE TO INDICATE HIS KNOWLEDGE OF THE  0237
POSITIVE AS WELL AS THE NEGATIVE ASPECTS OF THE ENGLISH
SEVENTEENTH CENTURY PURITANS.  %1□

SELECT ONE *FALSE* STATEMENT.
                                                                       20
THE PURITANS                                                      4100564
  A. WERE SECEDERS FROM THE CHURCH OF ENGLAND.                    4100564
  B. ACKNOWLEDGED AS AUTHORITY ONLY THE *BIBLE* AS THE EXPRESSED  4100564
     WORD OF GOD.                                                 4100564
  C. WISHED TO PURIFY THE ENGLISH CHURCH OF CATHOLIC DOCTRINES    4100564
     AND PRACTICES.                                               4100564
  D. SUPPRESSED VARIOUS FORMS OF ART AND RECREATION.              4100564
 *E. SUPPRESSED EDUCATION.                                        4100564
                                                                  4100564

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THE STUDENT WILL INDICATE HIS KNOWLEDGE OF THE DIFFERENCES           0094
BETWEEN THE SEVENTEENTH CENTURY FRENCH ACADEMIE AND THE ENGLISH
ROYAL SOCIETY BY SELECTING THE ONE AREA OF SIMILARITY.  %1□
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DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0002

THE FRENCH L,ACADEMIE AND THE ENGLISH ROYAL SOCIETY SHARED WHICH 4100212
MUTUAL INTERESTO 4100212
A. ADVANCING SCIENCE 4100212
B. SPONSORING A DICTIONARY 4100212
*C. MAINTAINING CLARITY OF LANGUAGE 0212
D. IMPOSING RULES AND TRADITIONS ON LANGUAGE AND STYLE 4100212
E. RECOGNIZING LITERARY, SCIENTIFIC, AND DIPLOMATIC LEADERS 4100212

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THE STUDENT WILL RENDER AN OPINION ON THE REASON FOR SHAKESPEARES 0076
ASCENDENCY OVER MILTON BY EVALUATING THE UNIVERSALITY OF
SHAKESPEARE AS COMPARED WITH MILTON. %2□

DIRECTIONS - SELECT THE BEST COMPLETION. 1

SHAKESPEARES GREATNESS TRANSCENDS THAT OF MILTON BECAUSE 4100098
A. HIS PLAYS ARE STILL BEING ACTED. 4100098
B. HIS POETRY IS EASIER TO READ. 4100098
*C. HIS APPEAL IS MORE UNIVERSAL. 4100098
D. HIS WORKS CONTAIN MORE HUMOR. 4100098
E. PLAYS ARE MORE POPULAR THAN EPICS. 4100098

IN COMPARING THE GREATNESS OF ENGLANDS TWO FOREMOST POETS, 4100099
A. SHAKESPEARES TRANSCENDS MILTONS BECAUSE HIS OUTPUT WAS 4100099
GREATER. 4100099
B. SHAKESPEARES TRANSCENDS MILTONS BECAUSE HIS PLAYS ARE STILL 4100099
BEING ACTED. 4100099
*C. SHAKESPEARES TRANSCENDS MILTONS BECAUSE OF THE UNIVERSALITY 4100099
OF HIS THEMES AND CHARACTERS. 4100099
D. MILTONS TRANSCENDS SHAKESPEARES BECAUSE INTEREST IN MANS 4100099
FALL FROM GRACE IN THE *BIBLE* IS MORE UNIVERSAL THAN 4100099
SHAKESPEARES THEMES. 4100099
E. MILTONS TRANSCENDS SHAKESPEARES BECAUSE MILTONS MAJESTIC 4100099
VERSE IS FAR MORE POWERFUL THAN SHAKESPEARES. 4100099

****

THE STUDENT WILL SHOW KNOWLEDGE OF LEADING FIGURES %AUTHORS AND 0077
OTHERS□ OF THE EIGHTEENTH CENTURY AND ASSOCIATE THEM WITH THEIR
CONTRIBUTIONS OR FIELDS. %29□

DIRECTIONS - SELECT THE BEST COMPLETION. 1

MATCH THE PERSON WITH THE IDENTIFYING STATEMENT. 4100100
A. BOSWELL 4100100
B. GAINSBOROUGH 4100100
C. GIBBON 4100100
D. HOGARTH 4100100
E. SHERATON 4100100
4100100

HISTORIAN OF THE ROMAN EMPIRE *C 4100100
4100100

PORTRAIT ARTIST OF THE PRIVILEGED *B 4100101

REALISTIC ARTIST OF THE UNDERPRIVILEGED *D 4100102

```
SCOTTISH BIOGRAPHER   *A
                                                                  4100103
 URNITURE DESIGNER    *E
                                                                  4100104
   A. ADAM BROTHERS
   B. WESLEY BROTHERS                                             4100105
   C. SIR JOSHUA REYNOLDS                                         4100105
   D. LORD CHESTERFIELD                                           4100105
   E. DAVID GARRICK                                               4100105
                                                                  4100105
ARTIST WHO BECAME PRESIDENT OF ROYAL ACADEMY  *C                  4100105
                                                                  4100105
FOREMOST ACTOR OF THE EIGHTEENTH CENTURY   *E
                                                                  4100106
INTERIOR DECORATORS  *A
                                                                  4100107
EVANGELISTS   *B
                                                                  4100108
ARISTOCRAT ATTACKED BY JOHNSON FOR HIS BELATED OFFER OF
PATRONAGE   *D                                                       0109
                                                                      109
  A. POPE
  B. SHERIDAN                                                     4100110
  C. SWIFT                                                        4100110
  D. GOLDSMITH                                                    4100110
  E. JOHNSON                                                      4100110
                                                                  4100110
*DICTIONARY*   *E                                                 4100110
                                                                  4100110
*THE SCHOOL FOR SCANDAL*   *B
                                                                  4100111
 BATTLE OF BOOKS*   *C
                                                                  4100112
 RASSELAS*   *E
                                                                  4100113
 ICAR OF WAKEFIELD*   *D
                                                                  4100114
 DUNCIAD*   *A
                                                                  4100115
 TALE OF A TUB*   *C
                                                                  4100116
  SSAY ON MAN*   *A
                                                                  4100117
 THE DESERTED VILLAGE*   *D
                                                                      118
  A. GRAY
  B. BLAKE                                                        4100119
  C. BURNS                                                        4100119
  D. GOLDSMITH                                                    4100119
  E. POPE                                                         4100119
                                                                  4100119
 MYSTIC IN AN AGE OF REASON   *B                                  4100119
                                                                  4100119
COTLANDS NATIONAL POET  *C
                                                                  4100120
 WRITER OF COMEDY   *D
                                                                  4100121
 TRANSITIONAL FIGURE, ROMANTIC AND PERSONAL IN HIS EXPRESSION     4100122
  FEELINGS ABOUT DEATH    *A                                      4100122
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USED EXTENSIVE SYMBOLISM IN HIS POEMS  *B
                                                                    4100123
TRANSLATED THE *ILIAD* AND THE *ODYSSEY* INTO HEROIC COUPLETS  *E    4100124

USED HIS OBSERVATIONS OF NATURE TO DRAW A MORAL LESSON   *C
                                                                    4100125
EMPHASIZED CORRECTNESS IN POETRY  *E
                                                                    4100126
WROTE MANY SONGS STILL SUNG TODAY  *C
                                                                    4100127
THE FIRST ENGLISH AUTHOR TO MAKE HIS LIVING THROUGH HIS PEN
WITHOUT BENEFIT OF PATRON   *E                                      4100128
                                                                    4100128

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THE STUDENT WILL SHOW KNOWLEDGE OF THE IRISH WRITERS OF THE
EIGHTEENTH CENTURY BY SELECTING THE AUTHOR WHO IS *NOT* AN IRISH       0078
WRITER FROM A LIST OF ALTERNATIVES.  %1¤

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.
                                                                       0002
WHICH OF THE FOLLOWING AUTHORS WAS *NOT* AN IRISH WRITERO
  A. SWIFT                                                          4100129
  B. GOLDSMITH                                                      4100129
  C. STEELE                                                         4100129
 *D. ADDISON                                                        4100129
  E. SHERIDAN                                                       4100129
                                                                    4100129

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THE STUDENT WILL SHOW KNOWLEDGE OF THE CONTENT OF EIGHTEENTH
CENTURY WORKS BY MATCHING THE TITLE OF A WORK WITH ITS CONTENT         0079
DESCRIPTION.  %10¤

MATCH THE TITLE WITH THE DESCRIPTIVE STATEMENT.
                                                                          3
  A. *RASSELAS*
  B. *ESSAY ON MAN*                                                 4100130
  C. A COTTERS SATURDAY NIGHT                                       4100130
  D. *VICAR OF WAKEFIELD*                                           4100130
  E. A MANS A MAN FOR A THAT                                        4100130
                                                                    4100130
A POEM PRESENTING DEISTIC PHILOSOPHY  *B                            4100130
                                                                    4100130
A PHILOSOPHICAL NOVEL CONCERNED WITH A %CHOICE OF LIFE¤ IN SPITE
OF A UTOPIAN EXISTENCE   *A                                         4100131
                                                                    4100131
A PASTORAL IN PROSE WRITTEN TO TEACH CONTENTMENT AND VIRTUE IN
LIFE    *D                                                          4100132
                                                                    4100132
A POEM PRESENTING THE DEMOCRATIC PHILOSOPHY OF  THE BROTHERHOOD
OF MAN    *E                                                        4100133
                                                                    4100133
AN INTIMATE PICTURE OF SCOTCH PEASANT LIFE   *C
                                                                    4100134
  A. *RAPE OF THE LOCK*
  B. *JOURNAL TO STELLA*                                            4100135
  C. *DUNCIAD*                                                      4100135
  D. *THE REVIEW*                                                   4100135
                                                                    4100135
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E. *GULLIVERS TRAVELS* 4100135

4100135

A FANTASY SATIRIZING ALL OF MANKINDS FAULTS *E 4100135

A MOCK HEROIC MAKING FUN OF THE MANNERS, DRESS AND AFFECTATIONS 4100136
OF THE TIME *A 4100136

A COLLECTION OF LETTERS SHOWING THE TENDER SIDE OF ITS AUTHOR *B 4100137

AN EARLY LONDON PERIODICAL *D 4100138

A SAVAGE CATALOGUING OF THE WEAKNESSES AND PRETENTIONS OF 4100139
CONTEMPORARY WRITERS *C 139

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THE STUDENT WILL IDENTIFY THE STYLE AND NATURE OF A QUOTED 0080
PASSAGE BY MATCHING IT WITH A DESCRIPTION AND WITH THE
AUTHOR. %10¤

MATCH THE QUOTATION WITH THE DESCRIPTION WHICH CHARACTERIZES IT. 0004

4100140

A. NOW THESE GENTLEMEN, FOR THE MOST PART, BEING PERSONS OF STRONG ZEAL, AND WEAK INTELLECTS, IT IS BOTH A CHARITABLE AND NECESSARY WORK TO OFFER SOMETHING, WHEREBY SUCH WORTHY AND WELL-AFFECTED MEMBERS OF THE COMMONWEALTH MAY BE INSTRUCTED, AFTER THEIR READING, WHAT TO THINK.

B. SUNDAY CLEARS AWAY THE RUST OF THE WHOLE WEEK, NOT ONLY AS IT REFRESHES IN THEIR MINDS THE NOTIONS OF RELIGION, BUT AS IT PUTS BOTH THE SEXES UPON APPEARING IN THEIR MOST AGREEABLE FORMS, AND EXERTING ALL SUCH QUALITIES AS ARE APT TO GIVE THEM A FIGURE IN THE EYE OF THE VILLAGE.

C. TORY - ONE WHO ADHERES TO THE ANCIENT CONSTITUTION OF THE STATE AND THE APOSTOLIC HEIRARCHY OF THE CHURCH OF ENGLAND, OPPOSED TO A WHIG.

D. WHEN A GREAT OFFICE IS VACANT, EITHER BY DEATH OR DISGRACE %WHICH OFTEN HAPPENS,¤ FIVE OF SIX OF THOSE CANDIDATES PETITION THE EMPEROR TO ENTERTAIN HIS MAJESTY AND THE COURT WITH A DANCE ON THE ROPE, AND WHOEVER JUMPS THE HIGHEST, WITHOUT FAILING, SUCCEEDS IN THE OFFICE.

E. THEN IT WAS, INDEED, THAT I OBSERVED A PROFOUND SILENCE IN THE STREETS. WHEN I CAME TO THE POST-HOUSE, AS I WENT TO PUT IN MY LETTER, I SAW A MAN STAND IN ONE CORNER OF THE YARD, AND TALKING TO ANOTHER AT A WINDOW, AND A THIRD HAD OPENED A DOOR BELONGING TO THE OFFICE. IN THE MIDDLE OF THE YARD LAY A SMALL LEATHER PURSE, WITH TWO KEYS HANGING AT IT, AND MONEY IN IT, BUT NOBODY WOULD MEDDLE WITH IT.

SATIRIZES BY DISPLAYING BIAS *C 4100140

SATIRIZES LACK OF INDEPENDENT THINKING *A 4100141

PICTURES REALISTICALLY AND VIVIDLY THROUGH USE OF DETAIL *E 4100142

SATIRIZES THROUGH RIDICULE *D

4100143

SATIRIZES RELIGIOUS SHALLOWNESS AND CONCERN FOR APPEARANCES *B 4100144

MATCH THE QUOTATION WITH ITS AUTHOR.

5

A. NOW THESE GENTLEMEN, FOR THE MOST PART, BEING PERSONS OF STRONG ZEAL, AND WEAK INTELLECTS, IT IS BOTH A CHARITABLE AND NECESSARY WORK TO OFFER SOMETHING, WHEREBY SUCH WORTHY AND WELL-AFFECTED MEMBERS OF THE COMMONWEALTH MAY BE INSTRUCTED, AFTER THEIR READING, WHAT TO THINK.

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C. TORY - ONE WHO ADHERES TO THE ANCIENT CONSTITUTION OF THE STATE AND THE APOSTOLIC HEIRARCHY OF THE CHURCH OF ENGLAND, OPPOSED TO A WHIG.

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DEFOE *E

4100145

SWIFT *D

4100146

STEELE *A

4100147

JOHNSON *C

4100148

ADDISON *B

4100149

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THE STUDENT WILL SHOW KNOWLEDGE OF THE CHARACTERISTICS OF THE EIGHTEENTH CENTURY WRITERS BY IDENTIFYING ROMANTIC TENDENCIES, SATIRE, LITERARY CRITICISM, COFFEE HOUSER, NOTEWORTHY ACCOMPLISHMENTS, AND STYLE OF EIGHTEENTH CENTURY WRITERS. %10¤ 0081

DIRECTIONS - SELECT THE BEST COMPLETION.

1

ROMANTIC TENDENCIES WERE EXHIBITED BY ALL THE FOLLOWING WRITERS *EXCEPT* 4100150
A. GOLDSMITH. 4100150
B. GRAY. 4100150
4100150

C. BLAKE. 4100150
D. BURNS. 4100150
*E. POPE. 4100150

MANNERS WERE SATIRIZED BY ALL THE FOLLOWING EIGHTEENTH CENTURY 4100151
WRITERS *EXCEPT* 4100151
A. POPE. 4100151
B. SWIFT. 4100151
*C. BLAKE. 4100151
D. ADDISON. 4100151
E. GOLDSMITH. 4100151

LITERARY CRITICISM WAS EXPRESSED BY ALL THE FOLLOWING WRITERS 4100152
EXCEPT 4100152
A. POPE. 4100152
B. SWIFT. 4100152
C. JOHNSON. 4100152
*D. STEELE. 4100152
E. ADDISON. 4100152

ADDISON AND STEELE WOULD MOST LIKELY SATIRIZE 4100153
*A. THE TORIES. 4100153
B. PARLIAMENT. 4100153
C. THE CHURCH. 4100153
D. THE MERCHANTS. 4100153
E. THE MILITARY. 4100153

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0002

AT WHICH OF THE COFFEE HOUSES WOULD SUCH MEN AS POPE, ADDISON, 4100154
AND STEELE CONGREGATED 4100154
A. WHITES 4100154
*B. WILLS 4100154
C. THE GRECIAN 4100154
D. ST. JAMES 4100154
E. GARAWAYS 4100154

DIRECTIONS - SELECT THE BEST COMPLETION. 1

DEFOE IS NOTED FOR BEING ALL OF THE FOLLOWING *EXCEPT* 4100155
A. AN ACCOMPLISHED FICTION WRITER. 4100155
B. A PAMPHLETEER. 4100155
*C. AN ACCOMPLISHED POET. 4100155
D. AN INNOVATOR. 4100155
E. A JOUNALIST. 4100155

DEFOE BELIEVED IN EDUCATION OF WOMEN TO 4100156
A. MAKE THEM FIT FOR POLITICAL POSITIONS. 4100156
B. ENABLE THEM TO BECOME BETTER TEACHERS. 4100156
*C. MAKE THEM MORE STIMULATING CONVERSATIONALISTS. 4100156
D. FOSTER THEIR LITERARY ABILITIES. 4100156
E. EXPLOIT THEIR TALENT FOR DETAIL IN SCIENTIFIC EXPERIMENTS. 4100156

DRYDEN IS OFTEN ASSOCIATED WITH THE EIGHTEENTH CENTURY FOR ALL 4100157
THE FOLLOWING REASONS *EXCEPT* 4100157
A. HIS WRITING SHOWS REASON PREDOMINATING OVER EMOTION. 4100157
B. HE BELIEVED IN STRICT ADHERENCE TO PROPER FORM. 4100157
C. HE MADE THE HEROIC COUPLET FASHIONABLE. 4100157
*D. THOUGH BORN IN THE SEVENTEENTH CENTURY, HE DIDNT DIE UNTIL 4100157
1725. 4100157
E. HE IS A BRILLIANT SATIRIST. 4100157

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THE GREATEST MASTER OF THE HEROIC COUPLET WAS                        4100158
  A. DRYDEN.                                                         4100158
 *B. POPE.                                                           4100158
  C. GOLDSMITH.                                                      4100158
  D. ADDISON.                                                        4100158
  E. GRAY.                                                           4100158

POPES VERSE HAS BEEN CALLED EPIGRAMMATIC BECAUSE                     4100159
  A. THE METER IS GENERALLY REGULAR.                                 4100159
  B. HE USES REASONABLE FIGURES OF SPEECH.                           4100159
 *C. HIS COUPLETS EFFECTIVELY SUM UP A MORAL, SENTIMENT, OR          4100159
     OBSERVATION.                                                    4100159
  D. HE IS CONSTANTLY PREACHING IN HIS SERIOUS POETRY.               4100159
  E. HE USED SUCH CORRECT POETIC STRUCTURE.                          4100159


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THE STUDENT WILL SHOW KNOWLEDGE OF THE POLITICAL, ECONOMIC AND          0083
SOCIAL BACKGROUND OF THE EIGHTEENTH CENTURY BY CORRECTLY
IDENTIFYING THE ANSWER TO A QUESTION OR COMPLETION OF A
STATEMENT FROM A LIST OF ALTERNATIVES.  %13□

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.            0002

WHICH OF THE FOLLOWING WAS NOT AN EIGHTEENTH CENTURY MONARCHO        4100163
 *A. CAROLINE                                                        4100163
  B. ANNE                                                            4100163
  C. GEORGE I                                                        4100163
  D. GEORGE II                                                       4100163
  E. GEORGE III                                                      4100163

DIRECTIONS - SELECT THE BEST COMPLETION.                                   1

THE LAST ENGLISH STUART MONARCH WAS                                  4100164
  A. JAMES I.                                                        4100164
  B. JAMES II.                                                       4100164
  C. GEORGE I.                                                       4100164
  D. GEORGE II.                                                      4100164
 *E. ANNE.                                                           4100164

THE RULING HOUSE WHICH SUCCEEDED THE STUARTS WAS                     4100165
  A. JACOBITE.                                                       4100165
  B. TUDOR.                                                          4100165
 *C. HANOVERIAN.                                                     4100165
  D. EDWARDIAN.                                                      4100165
  E. GEORGIAN                                                        4100165

THE EIGHTEENTH CENTURY JACOBITES WERE                                4100166
  A. FRENCH REVOLUTIONARIES.                                         4100166
 *B. SUPPORTERS OF THE STUARTS.                                      4100166
  C. SUPPORTERS OF WILLIAM OF ORANGE.                                4100166
  D. PURITANS.                                                       4100166
  E. SYMPATHIZERS WITH THE AMERICAN REVOLUTION.                      4100166

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.            0002

WHAT MAJOR POLITICAL ACCOMPLISHMENT WAS REALIZED IN EIGHTEENTH       4100167
CENTURY ENGLANDO                                                     4100167
  A. ESTABLISHMENT OF THE LOWER HOUSE OF PARLIAMENT                  4100167
```

B. ADMITTANCE OF JEWS TO POLITICAL OFFICE 4100167
*C. DEVELOPMENT OF THE TWO PARTY SYSTEM 4100167
D. ABOLITION OF DISCRIMINATION AGAINST RELIGIOUS MINORITIES 4100167
E. EXTENSION OF VOTING TO ALL MEN 4100167
4100167

DIRECTIONS - SELECT THE BEST COMPLETION. 1

IN THE EIGHTEENTH CENTURY ENGLAND EXPANDED HER EMPIRE BY
ACQUIRING ALL THE FOLLOWING *EXCEPT* 4100168
A. GIBRALTAR. 4100168
B. CANADA. 4100168
C. TRADING POSTS IN AFRICA. 4100168
*D. TRADING POSTS IN BRAZIL. 4100168
E. PARTS OF INDIA. 4100168
4100168

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0002

WHICH OF THE FOLLOWING WAS *NOT* REPRESENTATIVE OF THE WHIGSO 4100169
A. ALLIED WITH THE CITY ARISTOCRATS 4100169
B. REPRESENTED THE LIBERAL ELEMENT 4100169
C. SOUGHT TO BROADEN PARLIAMENTARY POWERS 4100169
*D. WANTED TO RELEASE THE COUNTRY FROM ITS BURDEN OF EMPIRE 4100169
E. SOUGHT TO ADVANCE EDUCATION AND COMMERCE 4100169
4100169

DIRECTIONS - SELECT THE BEST COMPLETION. 1

IN THE EIGHTEENTH CENTURY, DRESS TENDED TOWARD 4100170
A. TASTEFUL CONSERVATISM. 4100170
*B. DISTINGUISHED ELEGANCE. 4100170
C. ADMIRABLE SIMPLICITY. 4100170
4100170

ARCHITECTURE AND HOME FURNISHINGS IN THE EIGHTEENTH CENTURY
REFLECTED 4100171
*A. A CLASSIC INFLUENCE. 4100171
B. UTILITARIAN EMPHASIS. 4100171
C. INDIFFERENCE TO STYLE. 4100171
D. TASTELESS ORNAMENTATION. 4100171
E. PROMOTION OF INTIMACY. 4100171
4100171

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0002

WHICH OF OUR MODERN INSTITUTIONS WOULD CORRESPOND MOST CLOSELY TO
THE EIGHTEENTH CENTURY COFFEE HOUSEO 4100172
A. ANY STUDENT FRATERNITY 4100172
B. THE MASONS 4100172
*C. ANY LITERARY GUILD 4100172
D. ANY STOUFFER RESTAURANT 4100172
E. ANY OLD TOWN BAR 4100172
4100172

DIRECTIONS - SELECT THE BEST COMPLETION. 1

IN THE EIGHTEENTH CENTURY, SOCIETY WAS UNUSUALLY CONCERNED WITH 4100173
A. EXTENDING FREEDOMS. 4100173
B. REFORMING RELIGION. 4100173
*C. USING PROPER MANNERS. 4100173
D. INCREASING TOLERANCE. 4100173
E. CORRECTING INEQUALITIES. 4100173
4100173

EIGHTEENTH CENTURY DRESS AND MANNERS WERE BEST EXEMPLIFIED BY 4100174
A. SAMUEL JOHNSON. 4100174
B. JONATHAN SWIFT. 4100174
4100174

C. ALEXANDER POPE.
*D. BEAU NASH. 4100174
E. OLIVER GOLDSMITH. 4100174
4100174

THE CLASSIC INFLUENCE AFFECTED ALL THE FOLLOWING AREAS *EXCEPT* 4100175
A. LITERATURE. 4100175
B. ARCHITECTURE. 4100175
*C. PAINTING. 4100175
D. PHILOSOPHY. 4100175
E. RELIGION. 4100175
4100175

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THE STUDENT WILL APPLY KNOWLEDGE OF THE TEMPER OF THE EIGHTEENTH CENTURY BY SELECTING THE CORRECT ANSWER IN A GROUP OF ALTERNATIVES. %5□ 0084

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0002

REASON RATHER THAN GOD DOMINATED THE ATTITUDES OF THE EIGHTEENTH CENTURY, YET RELIGIOUS CONVICTIONS EXERCISED A STRONG FORCE ON THE AUTHORS OF THIS PERIOD. WHICH OF THE FOLLOWING AUTHORS OMITS SHOWING HIS RELIGIOUS LEANING IN HIS WORKSO 4100176 4100176 4100176 4100176
A. POPE 4100176
B. SWIFT 4100176
C. GOLDSMITH 4100176
D. DEFOE 4100176
*E. NONE OF THE ABOVE 4100176
4100176

IF WE TRANSPORTED THE FOLLOWING WRITERS INTO THE PRESENT DECADE, WHICH OF THE FOLLOWING WOULD MOST STRONGLY OPPOSE THE ECUMENICAL MOVEMENTO 4100177 4100177
A. POPE 4100177
*B. SWIFT 4100177
C. STEELE 4100177
D. ADDISON 4100177
E. BURNS 4100177
4100177

IF WE TRANSPORTED POPE INTO THE PRESENT DECADE, WHICH OF THE FOLLOWING TYPES OF HOMES WOULD HE BE LIKELY TO FAVORO 4100178 4100178
A. RANCH HOUSE 4100178
*B. SOUTHERN COLONIAL 4100178
C. CONTEMPORARY BI-LEVEL 4100178
D. CONDOMINIUM 4100178
E. HIGH RISE APARTMENT 4100178
4100178

IF WE TRANSPORTED ADDISON INTO THE PRESENT DECADE, WHICH OF THE FOLLOWING AMUSEMENTS WOULD HE PROBABLY ATTENDO 4100179 4100179
*A. OPERA 4100179
B. BASEBALL GAME 4100179
C. WORLDS FAIR 4100179
D. AUTOMOBILE SHOW 4100179
E. COUNTY FAIR 4100179
4100179

IF WE TRANSPORTED POPE INTO THE TWENTIETH CENTURY, WHAT STYLE OF INTERIOR FURNISHINGS WOULD HE LIKELY FAVORO 4100180 4100180
A. FRENCH PROVINCIAL 4100180
B. MEDITERRANEAN 4100180
C. LATE GEORGIAN 4100180
*D. QUEEN ANNE 4100180
4100180

F. EARLY AMERICAN 4100180

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THE STUDENT, BY MATCHING THE DESCRIPTIVE TERM WHICH BEST CHARACTERIZES AN EIGHTEENTH CENTURY ENGLISH NOVEL WITH ITS TITLE, WILL IDENTIFY THE NOVELS TONE. %5¤ 0175

MATCH THE TITLE OF THE NOVEL WITH THE DESCRIPTIVE TERM WHICH MOST DISTINCTIVELY CHARACTERIZES IT. 0016

A. *HUMPHREY CLINKER*
B. *PAMELA*
C. *TRISTRAM SHANDY*
D. *CLARISSA HARLOWE*
E. *TOM JONES*

SENTIMENTAL *B 4100426

FARCICAL *A 4100427

TRAGIC *D 4100428

LUSTY *E 4100429

DIGRESSIVE *C 4100430

****

THE STUDENT WILL IDENTIFY THE SIMILARITIES AND DIFFERENCES BETWEEN THREE GIVEN POEMS OF THE EIGHTEENTH CENTURY, PRE-ROMANTIC PERIOD BY SELECTING THE STATEMENT WHICH IS *NOT* TRUE. %1¤ 0252

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0002

IN COMPARING GOLDSMITHS THE DESERTED VILLAGE, GRAYS ELEGY AND 4100626
AND BURNS *THE COTTERS SATURDAY NIGHT,* WHICH OF THE FOLLOWING 4100626
STATEMENTS IS *NOT* TRUEO 4100626
A. ALL THREE DEALT SYMPATHETICALLY WITH THE LIVES OF THE 4100626
HUMBLE. 4100626
*B. ALL THREE USED THE SAME VERSE FORM. 0626
C. ALL THREE INTRODUCE THE PERSONAL ELEMENT. 4100626
E. ONLY GRAY MAKES NO REFERENCE TO HIS FAMILY. 4100626

****

BASED ON HIS KNOWLEDGE OF THE EIGHTEENTH CENTURY, THE STUDENT WILL CHOOSE THE ONE ELEMENT *NOT* CHARACTERISTIC OF THE EIGHTEENTH CENTURY. %1¤ 0300

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0002

WHICH OF THE FOLLOWING DESCRIPTIONS DOES *NOT* APPLY TO THE 4100746
EIGHTEENTH CENTURYO 4100746
A. AGE OF REASON 4100746
B. AGE OF PROSE 4100746
C. NEO-CLASSIC AGE 4100746
D. AGE OF SATIRE 4100746

*E. AGE OF EMOTION

4100746

****

THE STUDENT WILL SELECT THE CORRECT DEVELOPMENT IN A GROUPING OF
LITERARY INNOVATIONS AND DEVELOPMENTS THEREBY DEMONSTRATING HIS 0302
KNOWLEDGE OF THE FACT THAT THE ENGLISH NOVEL STARTED IN THE EIGHTEENTH
CENTURY. %1□

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0002

WHICH OF THE FOLLOWING DID *NOT* OCCUR IN THE EIGHTEENTH CENTURY? 4100748
A. THE BEGINNING OF THE ROMANTIC TENDENCIES 4100748
B. THE BIRTH OF THE PERIODICAL ESSAY 4100748
*C. THE DECLINE OF THE ENGLISH NOVEL 4100748
D. THE POPULARITY OF THE COMEDY OF MANNERS AND SENTIMENTAL 4100748
COMEDY 4100748
E. THE DEVELOPMENT OF DOMESTIC TRAGEDY 4100748

****

THE STUDENT, BY CHOOSING THE AUTHOR NOT BELONGING TO THIS GROUP OF
EIGHTEENTH CENTURY ENGLISH WRITERS, WILL SHOW KNOWLEDGE OF THE 0307
AUTHORS LITERARY GENRE. %1□

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0002

WHICH AUTHOR DOES *NOT* BELONG TO THIS GROUP? 4100753
*A. POPE 4100753
B. SWIFT 4100753
C. DEFOE 4100753
D. JOHNSON 4100753
E. STEELE 4100753
4100753

****

THE STUDENT, BY SELECTING THE AUTHOR NOT BELONGING TO THIS GROUP
OF EIGHTEENTH CENTURY ENGLISH WRITERS, WILL EVIDENCE KNOWLEDGE OF 0308
WRITERS POLITICAL PHILOSPHIES. %1□

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0002

WHICH AUTHOR DOES *NOT* BELONG TO THIS GROUP? 4100754
A. POPE 4100754
B. SWIFT 4100754
C. JOHNSON 4100754
*D. ADDISON 4100754
4100754

****

THE STUDENT, BY CHOOSING THE POET NOT BELONGING TO THIS GROUP OF
EIGHTEENTH CENTURY ENGLISH POETS, WILL RECALL THE POETS WHO WERE 0309
FORERUNNERS OF THE ROMANTIC AGE. %1□

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0002

WHICH AUTHOR DOES *NOT* BELONG TO THIS GROUP? 4100755

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   A. BLAKE                                                                 4100755
   B. BURNS                                                                 4100755
  *C. POPE                                                                  4100755
   D. GRAY                                                                  4100755

*******************************************************************************

THE STUDENT, BY SELECTING THE ONE NON-DRAMA WRITER OF                           0310
THIS GROUP OF EIGHTEENTH CENTURY ENGLISH PROSE WRITERS, WILL SHOW
KNOWLEDGE THAT THE OTHER AUTHORS LISTED WROTE ENGLISH PROSE
DURING THIS PERIOD.  %1□

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.                    0002

WHICH AUTHOR DOES NOT BELONG TO THIS GROUPo                                 4100756
  A. ADDISON                                                                4100756
  B. STEELE                                                                 4100756
  C. GOLDSMITH                                                              4100756
 *D. SWIFT                                                                  4100756

*******************************************************************************

THE STUDENT, BY SELECTING THE NON-JOURNALIST IN THIS                            0311
GROUP OF EIGHTEENTH CENTURY ENGLISH AUTHORS, WILL SHOW KNOWLEDGE
THAT THE OTHER AUTHORS LISTED WERE JOURNALISTS.  %1□

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.                    0002

WHICH AUTHOR DOES *NOT* BELONG IN THIS GROUPo                               4100757
  A. ADDISON                                                                4100757
 *B. GRAY                                                                   4100757
  C. DEFOE                                                                  4100757
  D. JOHNSON                                                                4100757
  E. STEELE                                                                 4100757

*******************************************************************************

THE STUDENT, BY SELECTING A SEVENTEENTH RATHER THAN                             0312
EIGHTEENTH CENTURY ENGLISH AUTHOR, WILL SHOW KNOWLEDGE THAT THE
OTHER AUTHORS LISTED WERE AMONG THE EIGHTEENTH CENTURY ENGLISH
AUTHORS.  %1□

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.                    0002

WHICH AUTHOR DOES *NOT* BELONG TO THIS GROUPo                               4100758
  A. SWIFT                                                                  4100758
  B. ADDISON                                                                4100758
  C. STEELE                                                                 4100758
 *D. PEPYS                                                                  4100758
  E. DEFOE                                                                  4100758

*******************************************************************************

THE STUDENT, BY SELECTING THE ONE NON-ESSAYIST IN THE                           0313
GROUP OF EIGHTEENTH CENTURY PROSE WRITERS, WILL RECALL THE NAMES
OF EIGHTEENTH CENTURY PROSE WRITERS.  %1□
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DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0002

WHICH AUTHOR DOES NOT BELONG TO THIS GROUPO 4100759
A. GOLDSMITH 4100759
*B. BOSWELL 4100759
C. JOHNSON 4100759
D. ADDISON 4100759
E. STEELE 4100759

****

THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF THE CHARACTERISTICS OF THE EIGHTEENTH CENTURY ENGLISH PERIODICAL ESSAY BY SELECTING THE ITEM WHICH IS *NOT* CHARACTERISTIC. %1□ 0314

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0002

WHICH OF THE FOLLOWING WAS *NOT* A CHARACTERISTIC OF THE 4100760
EIGHTEENTH CENTURY ENGLISH PERIODICAL ESSAYO 4100760
A. HUMOR AND SATIRE 4100760
*B. SERIOUS FORMALITY 4100760
C. INTENT TO REFINE TASTE 4100760
D. INTENT TO REFORM MANNERS 4100760
E. APPEAL TO MIDDLE CLASS 4100760

****

THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF THE BACKGROUND OF 18TH CENTURY LITERATURE BY SELECTING THE LITERARY TENETS TO WHICH THE MAJORITY OF WRITINGS ADHERED. %5□ 0419

DIRECTIONS - SELECT THE BEST COMPLETION. 1

THE STATEMENT WHICH BEST IDENTIFIES THE LITERARY WORKS OF THE 4101268
18TH CENTURY IS 4101268
*A. THE LITERARY WORKS WERE MARKED BY A CLOSE ADHERENCE TO 4101268
COMMON SENSE. 4101268
B. THE LITERARY WORKS WERE MARKED BY THEIR IMAGINATIVE 4101268
QUALITIES. 4101268
C. THE LITERARY WORKS WERE MARKED BY THEIR RELIGIOUS 4101268
ENTHUSIASM. 4101268
D. THE LITERARY WORKS WERE MARKED BY THEIR SPIRIT OF REFORM. 4101268

THE DESCRIPTION WHICH BEST DESCRIBES THE WORKS OF POPE IS 4101269
A. LACKING IN SATIRE 4101269
B. HIGHLY EMOTIONAL 4101269
C. IMAGINATIVE 4101269
*D. CORRECT IN FORM 4101269

THE LITERATURE OF THIS PERIOD PORTRAYED THE 4101270
A. LIFE OF THE LOWER CLASSES. 4101270
B. STRUGGLES OF THE MIDDLE CLASS. 4101270
*C. ELEGANT SOCIETY OF THE UPPER CLASSES. 4101270
D. LONGINGS OF THE LOWER MIDDLE CLASS. 4101270

THE POETRY OF THE FIRST PART OF THE 18TH CENTURY WAS 4101271
*A. CHARACTERIZED BY EXACTNESS IN FORM. 4101271
B. NOTED FOR ITS EXUBERANCE. 4101271
C. NOTED FOR ITS LYRICAL QUALITY. 4101271

D. WAS MARKED BY INNOVATIVE QUALITY. 4101271

IN SUBJECT MATTER, THE NEW LITERARY FORM - THE NOVEL - 4101272
A. EMPHASIZED THE POLITE SOCIETY OF THE ARISTOCRATS. 4101272
B. AROUSED LITTLE SYMPATHY FOR THE POOR. 410127
*C. WIDENED THE SOCIAL AWARENESS OF ENGLISHMEN. 410127
D. CONTAINED SPARKLING WIT. 4101272

****

THE STUDENT WILL IDENTIFY THE DIFFERENTIATING CHARACTERISTICS OF ROMANTIC POETS BY MATCHING THEM WITH THE ROMANTIC POET THEY IDENTIFY. %15n 0239

MATCH THE CHARACTERISTIC TO THE AUTHOR TO WHOM IT *MOST DISTINCTIVELY* APPLIES. 0021

A. SIMPLE LANGUAGE AND FEELING FOR NATURE
B. SENSUOUS IMAGERY AND LOVE OF BEAUTY
C. PASSION FOR LIBERTY AND LOVE OF THE SEA
D. LYRICAL LANGUAGE AND LOVE OF NATURE
E. ALLITERATION AND INTEREST IN THE SEA

BYRON *C 4100566

COLERIDGE *E 4100567

KEATS *B 4100568

SHELLEY *D 410056

WORDSWORTH *A 4100570

MATCH THE CHARACTERISTICS BELOW TO THE ROMANTIC AUTHOR TO WHOM THEY APPLY. 0079
A. HIS SPECIAL INTEREST LAY IN THE WORLD OF IMAGINATION.
B. NATURE WAS HIS RELIGION.
C. IN BEAUTY HE PERCEIVED LOVE, POWER AND TRUTH.
D. HE WAS NOT IN REVOLT AGAINST THE WORLD.
E. HE IS NOTED FOR HIS EXPRESSION OF HUMANITARIAN SPIRIT.

HOOD *E 4100571

KEATS *C 4100572

COLERIDGE *A 4100573

LAMB *D 4100574

WORDSWORTH *B 4100575

MATCH THE CHARACTERISTIC TO THE AUTHOR TO WHOM IT *MOST DISTINCTIVELY* APPLIES. 0080
A. EMOTION RECOLLECTED IN TRANQUILITY
B. BALLAD-LIKE RHYTHM AND PATRIOTIC SPIRIT
C. AN ESSAYIST RATHER THAN A POET
D. AGAINST THE CONVENTIONS OF SOCIETY AND RELIGION
E. AGAINST THE CRUELTY AND FUTILITY OF WAR

SCOTT *B 4100576

LAMB *C 4100577

WORDSWORTH *A 4100578

SOUTHEY *D 4100579

KEATS *D 4100580

****

THE STUDENT WILL REFLECT HIS COMPREHENSION OF ROMANTIC CHARACTERISTICS BY MATCHING THE QUALITY TO THE POEM THAT EXPRESSES IT. %10□ 0244

MATCH THE QUALITY OF ROMANTICISM TO THE POEM IN WHICH IT IS MOST MARKEDLY EXPRESSED. 0023

A. JOY IN NATURE
B. PASSION FOR LIBERTY
C. VIVID IMAGINATION
D. INTEREST IN THE PAST
E. SYMPATHY FOR THE OBSCURE

THE PRISONER OF CHILLON *B 4100596

ST. AGNES EVE *D 4100597

THE CLOUD *A 4100598

THE ANCIENT MARINER *C 4100599

SHE SWELT AMONG THE UNTRODDEN WAYS *E 4100600

MATCH THE QUALITIES OF ROMANTICISM TO THE POEMS IN WHICH THEY ARE MOST MARKEDLY EXPRESSED. 0083

A. APPRECIATION OF BEAUTY
B. FEELING OF DESPONDENCY OR MELANCHOLY
C. FREEDOM FROM FORMALIZED POETIC DICTION
D. SYMPATHY FOR COMMON MAN
E. REVIVAL OF OLDER POETIC FORMS

THE TABLES TURNED *C 4100601

ODE TO THE WEST WIND *B 4100602

ODE ON A GRECIAN URN *A 4100603

JACK O HAZELDEAN *E 4100604

SONG OF THE SHIRT *D 4100605

****

THE STUDENT WILL SHOW HE COMPREHENDS THE SPECIAL QUALITIES THAT CHARACTERIZE THE ROMANTIC AGE BY IDENTIFYING THE *NON-CHARACTERISTICS.* %4□ 0246

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0002

```
WHICH OF THE FOLLOWING IS *NOT* A QUALITY OF THE ROMANTIC AGEO     4100615
  A. STRONG BELIEF IN INDIVIDUAL LIBERTY                           4100615
  B. DEEP APPRECIATION OF BEAUTY                                   4100615
  C. VIVID IMAGINATION                                             4100615
 *D. STRICT ADHERENCE TO CLASSICAL FORMS                           4100615
  E. INTEREST IN THE PAST                                          4100615
                                                                   4100615

WHICH OF THE FOLLOWING IS *NOT* A QUALITY OF THE ROMANTIC AGEO     4100616
  A. STRONG SENSITIVITY TO NATURE                                  4100616
  B. SYMPATHY WITH HUMBLE AND OBSCURE                              4100616
 *C. USE OF POLISHED, FORMAL DICTION                               4100616
  D. SENSE OF MELANCHOLY AND LONELINESS                            4100616
  E. VITALITY                                                      4100616
                                                                   4100616

WHICH OF THE FOLLOWING IS *NOT* A QUALITY OF THE ROMANTIC AGEO     4100617
  A. REVOLT AGAINST OUTWORN TRADITIONS AND IDEAS                   4100617
  B. INTEREST IN THE MIDDLE AGES                                   4100617
  C. EXPRESSION OF FRUSTRATION                                     4100617
  D. STRONG SUBJECTIVISM                                           4100617
 *E. PERSISTENT DIDACTICISM                                        4100617
                                                                   4100617

WHICH OF THE FOLLOWING IS *NOT* A QUALITY OF THE ROMANTIC AGEO     4100618
  A. EAGERNESS TO BLAZE NEW TRAILS                                 4100618
  B. REACTION AGAINST FORMALITY                                    4100618
  C. APPRECIATION FOR THE INDIVIDUAL                               4100618
 *D. EMPHASIS ON RATIONALISM                                       4100618
  E. EMPHASIS ON THE EMOTIONS                                      4100618
                                                                   4100618

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THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF 19TH CENTURY
ROMANTIC LITERATURE BY SELECTING THE SPECIAL QUALITIES WHICH THE      0421
MAJORITY OF WRITINGS REFLECT.  %4H

DIRECTIONS - SELECT THE BEST COMPLETION.
                                                                         1

ROMANTIC POETRY DOES *NOT* REFLECT A DEEP SYMPATHY WITH
  A. HUMBLE PEOPLE.                                                4101275
 *B. PRIVILEGED PEOPLE.                                            4101275
  C. UNDERPRIVILEGED PEOPLE.                                       4101275
  D. OBSCURE PEOPLE.                                               4101275
                                                                   4101275

ROMANTIC POETRY IS *NOT* ASSOCIATED WITH
  A. VITALITY.                                                     4101276
 *B. RESTRAINT.                                                    4101276
  C. POWERFUL EMOTION.                                             4101276
  D. DREAMLIKE IDEAS.                                              4101276
                                                                   4101276

TO THE ROMANTICS, POETRY WAS
  A. CONSIDERED TOO INEFFECTIVE A MEDIUM FOR REFORM PURPOSES.      4101277
  B. LIMITED TO ENGLISH LIFE AND CUSTOMS.                          4101277
  C. CONSIDERED THE SPOKESMAN OF THE UPPER CLASSES.                4101277
 *D. CONSIDERED THE HOPE OF THE WHOLE WORLD.                       4101277
                                                                   4101277

OF THE FOLLOWING STATEMENTS, THE ONE THAT DOES *NOT* APPLY TO      4101278
ROMANTIC POETRY IS                                                 4101278
  A. ROMANTIC POETRY WAS A REACTION AGAINST FORMALITY.             4101278
  B. ROMANTIC POETRY PLACED EMPHASIS ON HUMAN EMOTIONS.            4101278
  C. ROMANTIC POETRY EXHIBITED A LOVE FOR THE PAST.                4101278
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*D. ROMANTIC POETRY WAS A REACTION AGAINST EXUBERANCE. 4101278

* * *

APPLYING HIS KNOWLEDGE OF EACH POETS CHARACTERISTICS TO THE UNFAMILIAR SELECTIONS, THE STUDENT WILL NAME THE AUTHORS OF ENGLISH ROMANTIC POEMS NOT PREVIOUSLY STUDIED. %10¤ 0106
%IT IS NOT INTENDED THAT ALL QUOTATIONS BE USED. A SELECTION IS OFFERED SO THAT THE TEACHER MAY CHOOSE THOSE QUOTATIONS WHICH MOST NEARLY PARALLEL THE RHYTHM, SUBJECT, FORM AND OTHER QUALITIES OF THE PARTICULAR POEMS TAUGHT.¤

BELOW ARE SELECTIONS FROM POEMS NOT PREVIOUSLY STUDIED. APPLYING YOUR KNOWLEDGE OF EACH POETS CHARACTERISTICS TO THE SELECTION, MATCH THE AUTHOR WITH THE QUOTATION FROM HIS WORK. 0024
A. COLERIDGE
B. WORDSWORTH
C. BYRON
D. KEATS
E. SHELLEY

ETERNAL SPIRIT OF THE CHAINLESS MINDO 4100237
BRIGHTEST IN DUNGEONS, LIBERTYO THOU ART, 4100237
FOR THERE THY HABITATION IS THE HEART. *C 4100237

IT IS A BEAUTEOUS EVENING, CALM AND FREE, 4100238
THE HOLY TIME IS QUIET AS A NUN 4100238
BREATHLESS WITH ADORATION. THE BROAD SUN 4100238
IS SINKING DOWN IN IT TRANQUILITY. *B 4100238

WITH OPEN EYES %AH, WOE IS MEO¤ 4100239
ASLEEP, AND DREAMING FEARFULLY, 4100239
FEARFULLY DREAMING, YET, I WAS, 4100239
DREAMING THAT ALONE, WHICH IS -- 4100239
O SORROW AND SHAMEO CAN THIS BE SHE, 4100239
THE LADY, WHO KNELT AT THE OLD OAK TREEO *A 4100239

THE WARM SUN IS FAILING, THE BLEAK WIND IS WAILING, 4100240
THE BARE BOUGHS ARE SIGHING, THE PALE FLOWERS 4100240
ARE DYING, 4100240
AND THE YEAR 4100240
ON THE EARTH, HER DEATH-BED, IN A SHROUD OF 4100240
LEAVES DEAD, 4100240
IS LYING. *E 4100240

A THING OF BEAUTY IS A JOY FOREVER. 4100241
ITS LOVELINESS INCREASES, IT WILL NEVER 4100241
PASS INTO NOTHINGNESS, BUT STILL WILL KEEP 4100241
A BOWER QUIET FOR US, AND A SLEEP 4100241
FULL OF SWEET DREAMS, AND HEALTH, AND QUIET BREATHING. *D 4100241

SLEEP, THE FRESH DEW OF LANGUID LOVE, THE RAIN 4100242
WHOSE DROPS QUENCH KISSES TILL THEY BURN AGAIN 4100242
AND WE WILL TALK, UNTIL THOUGHTS MELODY 4100242
BECOME TOO SWEET FOR UTTERANCE, AND IT DIE. 4100242
IN WORDS, TO LIVE AGAIN IN LOOKS, WHICH DART 4100242
WITH THRILLING TONE INTO THE VOICELESS HEART, 4100242
HARMONIZING SILENCE WITHOUT A SOUND. *E 4100242

... WHEN LOO THE WREATHED GREEN 4100243

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DISPARTED, AND FAR UPWARD COULD BE SEEN                                  4100243
BLUE HEAVEN, AND SILVER CAR, AIR-BORNE,                                  4100243
WHOSE SILENT WHEELS, FRESH WET FROM CLOUDS OF MORN,                      4100243
SPUN OFF A FRIZZLING DEW, -- WHICH FALLING CHILL                         4100243
ON SOFT ADONIS SHOULDERS, MADE HIM STILL                                 4100243
NESTLE AND TURN UNEASILY ABOUT.                                          4100243
SOON WERE THE WHITE DOVES PLAIN, WITH NECK STRETCHD OUT,                 4100243
AND SILKEN TRACES LIGHTEND IN DESCENT.                                   4100243
AND SOON, RETURNING FROM LOVES BANISHMENT,                               4100243
QUEEN VENUS LEANING DOWNWARD OPEN-ARMD.                                  4100243
HER SHADOW FELL UPON HIS BREAST, AND CHARMD                              4100243
A TUMULT TO HIS HEART. AND A NEW LIFE                                    4100243
INTO HIS EYES.    *D                                                     4100243
                                                                         4100243

      I LOVED, AND WAS BELOVED AGAIN --                                  4100244
      THEY TELL ME, SIRE, YOU NEVER KNEW                                 4100244
      THOSE GENTLE FRAILTIES. IF TIS TRUE                                4100244
I SHORTEN ALL MY JOY OR PAIN.                                            4100244
TO YOU TWOULD SEEM ABSURD AS VAIN.                                       4100244
BUT ALL MEN ARE NOT BORN TO REIGN.                                       4100244
OR OER THEIR PASSIONS, OR AS YOU                                         4100244
THUS OER THEMSELVES AND NATIONS TOO.    *C                               4100244

THE NIGHT IS CHILL. THE FOREST BARE.                                     4100245
IS IT THE WIND THAT MOANETH BLEAKO                                       4100245
THERE IS NOT WIND ENOUGH IN THE AIR                                      4100245
TO MOVE AWAY THE RINGLET CURL                                            4100245
FROM THE LOVELY LADYS CHEEK --     *A                                    4100245

THERE WAS TIME WHEN MEADOW, GROVE, AND STREAM,                           4100246
THE EARTH, AND EVERY COMMON SIGHT,                                       4100246
     TO ME DID SEEM                                                      4100246
  APPARELLED IN CELESTIAL LIGHT,                                         4100246
THE GLORY AND THE FRESHNESS OF A DREAM,                                  4100246
IT IS NOT NOW AS IT HATH BEEN OF YORE.    *B                             4100246

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THE STUDENT WILL SHOW HIS KNOWLEDGE OF THREE NINETEENTH CENTURY
ENGLISH NOVELISTS NOTED FOR THEIR ABILITY TO DEPICT COMPLETE                0096
SOCIAL GROUPS BY SELECTING THEM FROM A LIST OF NOVELISTS.  %1□

DIRECTIONS - SELECT THE BEST COMPLETION.
                                                                              1

THREE NINETEENTH CENTURY NOVELISTS WHO PORTRAYED COMPLETE SOCIAL        4100215
GROUPS IN THEIR NOVELS WERE                                             4100215
  A. DICKENS, ELIOT, COLLINS.                                               215
  B. DICKENS, THACKERY, WALPOLE.                                            215
  C. ELIOT, THACKERY, RADCLIFFE.                                        4100215
 *D. DICKENS, ELIOT, THACKERY.                                          4100215
  E. THACKERY, ELIOT, COLLINS.                                          4100215

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THE STUDENT, BY MATCHING THE NINETEENTH CENTURY ENGLISH NOVELIST
WITH A DESCRIPTION OF A DISTINCTIVE CHARACTERISTIC OF HIS NOVELS,           0176
WILL SHOW HIS KNOWLEDGE OF THE AUTHORS PARTICULAR SPHERE.  %10□

  A. JANE AUSTEN                                                             76
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   B. EMILY BRONTE
   C. WILLIAM MAKEPEACE THACKERY
   D. CHARLES DICKENS
   E. ANTHONY TROLLOPE

EXAGGERATED BUT UNFORGIVABLE CHARACTERS    *D                        0431

CENTERED AROUND A GIRLS CAREFUL SELECTION OF A HUSBAND   *A       4100432

CENTERED AROUND FOIBLES AND VANITIES OF SOPHISTICATED LONDON      4100433
SOCIETY OR COUNTRY GENTRY   *C                                    4100433

CENTERED AROUND THE IMAGINARY COUNTY OF BARSETSHIRE WHICH HE      4100434
PEOPLED WITH BELIEVABLE CHARACTERS   *E                           4100434

CENTERED AROUND THE WINDSWEPT MOORS OF NORTHERN ENGLAND   *B      4100435

   A. JANE AUSTEN                                                      77
   B. SIR WALTER SCOTT
   C. CHARLES DICKENS
   D. GEORGE ELIOT
   E. CHARLOTTE BRONTE

REVIVED THE PAST IN HISTORICAL ROMANCES   *B                      4100436

WROTE WITH INTENSE PASSION A PARTLY AUTOBIOGRAPHICAL STORY OF A   4100437
GOVERNESS WHO LOVED A STORMY HERO   *E                            4100437

REFLECTED INDIGNATION AGAINST SOCIAL INJUSTICES   *C              4100438

CREATED COMPLETE SOCIAL GROUPS AND EVIDENCED STRONG MORAL            0439
FERVOR    *D                                                          439

REFLECTED THE PROVINCIAL LIFE OF THE AUTHORS OWN ENVIRONMENT   *A 4100440


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THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF THE BACKGROUND OF      0422
THE 19TH CENTURY BY SELECTING THE STATEMENTS WHICH HAVE
HISTORICAL AND POLITICAL ACCURACY.  %4¤

SELECT ONE *FALSE* STATEMENT.                                          20

WHICH OF THE FOLLOWING STATEMENTS ABOUT THE 19TH CENTURY IS *NOT* 4101279
HISTORICALLY AND POLITICALLY CORRECTO                             4101279
  A. THE POOR HAD FEW WHO COULD HELP THEM.                        4101279
  B. THE GOVERNMENT REMAINED CONSERVATIVE.                        4101279
  C. GOVERNMENT REGULATION OF INDUSTRY HARDLY EXISTED IN ENGLAND. 4101279
 *D. ECONOMIC IDEAS WERE EXTREMELY HUMANITARIAN.                  4101279

WHICH OF THE FOLLOWING STATEMENTS ABOUT THE 19TH CENTURY IS *NOT* 4101280
HISTORICALLY AND POLITICALLY CORRECTO                             4101280
  A. CHANGES IN ENGLAND CAME ABOUT SLOWLY.                         4101280
  B. ENGLAND HAD NO CLOSE COMPETITORS IN HER EXPANSION PROGRAMS.  4101280
  C. THERE WERE INNUMERABLE NEW DISCOVERIES.                      4101280
 *D. MANPOWER AND HORSEPOWER WERE BEING USED MORE.                4101280

WHICH OF THE FOLLOWING STATEMENTS ABOUT THE 19TH CENTURY IS *NOT* 4101281
HISTORICALLY AND POLITICALLY CORRECTO                             4101281
  A. ENGLAND WAS RAPIDLY TURNING INTO A MANUFACTURING NATION.     4101281
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   B. INTERNATIONAL COMPETITION HANDICAPPED ENGLISH FARMERS.            4101281
   C. ABUSES WERE WIDESPREAD IN ENGLAND AT THIS TIME.                   4101281
  *D. IN INDUSTRIAL TOWNS IN ENGLAND, LIVING CONDITIONS WERE            4101281
      RAPIDLY IMPROVING.                                                4101281

WHICH OF THE FOLLOWING STATMENTS ABOUTH THE 19TH CENTURY IS *NOT*       4101282
HISTORICALLY AND POLITICALLY CORRECTO                                   4101282
  *A. RESTRICTIONS AGAINST PROTESTANTS WERE EASED.                      4101282
   B. EDUCATION WAS BETTERED.                                           4101282
   C. THE SLAVE TRADE WAS PEACEFULLY ABOLISHED.                         4101282
   D. FREEDOM OF THE PRESS WAS BROADENED.                               4101282

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THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF 19TH CENTURY                 0423
ROMANTIC LITERATURE BY SELECTING THE POETIC LINES WHICH REFLECT
THE SENTIMENT AND THEME OF THE VAST MAJORITY OF WRITERS.  %2¤

SELECT THE CORRECT ANSWER FROM A LIST OF ALTERNATIVES.                     0007

THE LINES WHICH DO *NOT* REFLECT THE SENTIMENT OF ROMANTIC POETRY          1283
ARE                                                                        1283
                                                                        4101283
                                                                        4101283
   A. RISE LIKE LIONS AFTER SLUMBER                                     4101283
      IN UNVANQUISHABLE NUMBERO                                         4101283
                                                                        4101283
   B. OUR SWEETEST SONGS ARE THOSE                                      4101283
      THAT TELL OF SADDEST THOUGHTS                                     4101283
                                                                        4101283
   C. THE WORLDS GREAT AGE BEGINS ANEW.                                 4101283
                                                                        4101283
  *D. SWORD AND BUCKLER I SCORN TO BEAR,                                4101283
      GOLD-ADORNED SHIELD, AS I GO TO THE CONFLICT.                     4101283

THE LINES WHICH DO *NOT* REFLECT THE SENTIMENT OF ROMANTIC POETRY       4101284
ARE                                                                        1284
                                                                           1284
   A. I HEARD A THOUSAND BLENDED NOTES,                                 4101284
      WHILE IN A GROVE I SATE RECLINED                                  4101284
                                                                        4101284
   B. BOOK SO ITS A DULL AND ENDLESS STRIFE                                1284
      COME, HEAR THE WOODLAND LINNET                                    4101284
                                                                        4101284
   C. BEAUTY IS TRUTH, TRUTH BEAUTY - THAT IS ALL                       4101284
      YE KNOW ON EARTH, AND ALL YE NEED TO KNOW.                        4101284
  *D. LITTLE HE KNOWS WHOSE LOT IS HAPPY,                               4101284
      WHO LIVE AT EASE IN THE LAP OF EARTH                              4101284

************************************************************************************

THE STUDENT WILL RECALL THE TITLE AND THE AUTHOR OF A                      0171
REPRESENTATIVE QUOTATION OF VICTORIAN LITERATURE BY MATCHING THE
QUOTATION WITH THE TITLE AND AUTHOR.  %10¤

IDENTIFY THE NAME OF THE WORK REPRESENTED BY THE QUOTATION BELOW.          0015
  A.          I LOVE THEE WITH THE BREATH
     SMILES, TEARS, OF ALL MY LIFE -- AND, IF GOD CHOOSE,
     I SHALL BUT LOVE THEE BETTER AFTER DEATH.
```

B. I HOLD IT TRUE, WHAT E ER BEFALL.
   I FEEL IT, WHEN I SORROW MOST.
   TIS BETTER TO HAVE LOVED AND LOST
  THAN NEVER TO HAVE LOVED AT ALL.
C. OH, SIR, SHE SMILED, NO DOUBT,
  WHEN E ER I PASSED HER, BUT WHO PASSED WITHOUT
  MUCH THE SAME SMILED THIS GREW, I GAVE COMMANDS.
  THEN ALL SMILES STOPPED TOGETHER.
D. KEEP THOU MY FEET, I DO NOT ASK TO SEE
  THE DISTANT SCENE, ONE STEP ENOUGH FOR ME.
E. THE SEA OF FAITH
  WAS ONCE, TOO, AT THE FULL, AND ROUND EARTHS SHORE
  LAY LIKE THE FOLDS OF A BRIGHT GIRDLE FURLED.
  BUT NOW I ONLY HEAR
  ITS MELANCHOLY, LONG, WITHDRAWING ROAR.

MY LAST DUCHESS *C 4100390

LEAD KINDLY LIGHT *D 4100391

SONNETS FROM THE PORTUGUESE *A 4100392

DOVER BEACH *E 393

IN MEMORIAM *B 4100394

NEWMAN *D 395

R. BROWNING *C 4100396

ELIZABETH B. BROWNING *A 4100397

ARNOLD *E 4100398

TENNYSON *B 4100399

****

THE STUDENT WILL SHOW KNOWLEDGE OF A VICTORIAN LITERARY SELECTION BY MATCHING THE TITLE TO THE DESCRIPTION. %10¤ 0172

A. *IN MEMORIAM* 73
B. *PROSPICE*
C. * A LIBERAL EDUCATION*
D. *RECESSIONAL*
E. *A BIRTHDAY*

AN ESSAY IN WHICH LIFE IS COMPARED TO A GAME OF CHESS *C 4100400

AN ELEGY CONTAINING THE AUTHORS MEDITATIONS ON LIFE AND DEATH *A 4100401

A SONNET CELEBRATING THE ENTRANCE OF LOVE INTO THE POETS LIFE *E 4100402

A POEM EXPRESSING ITS AUTHORS COURAGEOUS ATTITUDE TOWARD DEATH *B 0403
403

A HYMN ASKING GOD TO REMIND THE BRITISH OF THEIR RESPONSIBILITIES *D 0404
404

```
   A. *L ENVOI*
   B. *MARKHEIM*
   C. *ULYSSES*
   D. *DOVER BEACH*
   E. *THE DARKLING THRUSH*

A WORK EMPHASIZING THE PSYCHOLOGICAL ASPECT OF CRIME   *B                 4100405

A POEM IN WHICH A NOTE OF HOPE SINGS OUT AMIDST NATURES   *E              4100406

A POEM ENVISIONING HEAVEN AS A PLACE WHERE THE GOOD LABOR FOR             4100407
THE SHEER JOY OF WORKING   *A                                             4100407

A POEM. PESSIMISTIC IN TONE, WHICH REFLECTS AN UNRESOLVED                 4100408
CONFLICT BETWEEN SCIENCE AND RELIGION   *D                                4100408

A POEM EXPRESSING MANS CONSTANT QUEST FOR PROGRESS AND                    4100409
KNOWLEDGE OF THE UNKNOWN   *C                                             4100409

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THE STUDENT WILL SHOW COMPREHENSION OF THE CHARACTERISTICS OF                0174
VICTORIAN WRITERS BY CONTRASTING CERTAIN WRITERS, SELECTING
WRITER POINT OF VIEW, IDENTIFYING CHARACTERISTICS OF LITERARY
WORKS. AND ASSOCIATING DESCRIPTION OF THE WRITERS WORKS WITH THE
WRITER.  %14D

DIRECTIONS - SELECT THE BEST COMPLETION.
                                                                                1
KIPLING WAS NOT MADE POET LAUREATE BECAUSE
  A. HE FAILED TO OUTLIVE THE INCUMBENT.                                  4100411
  B. QUEEN VICTORIA DID NOT APPROVE OF HIS IMPERIALISTIC VIEWS.           4100411
  C. HE WAS A PROSE WRITER AS WELL AS A POET.                             4100411
 *D. HE OFFENDED QUEEN VICTORIA.                                          4100411
  E. HE WAS CONSIDERED INELIGIBLE FOR SUCH A HIGH OFFICE.                 4100411
                                                                          4100411
HUMOR IN THE LITERATURE OF THE VICTORIAN PERIOD IS REFLECTED IN           4100412
THE WORKS OF                                                              4100412
  A. TENNYSON, DICKENS. CARROLL.                                          4100412
  B. GILBERT, STEVENSON, DICKENS.                                         4100412
 *C. DICKENS. CARROLL, GILBERT.                                           4100412
  D. GILBERT. DICKENS, TENNYSON.                                          4100412
  E. GILBERT. CARROLL, STEVENSON.                                         4100412

THE VICTORIAN WRITER MOST SYMPATHETIC TO THE ENGLISH SOLDIER WAS          4100413
  A. STEVENSON.                                                           4100413
  B. HARDY.                                                               4100413
 *C. KIPLING.                                                             4100413
  D. BROWNING.                                                            4100413
  E. CARLYLE.                                                             4100413
                                                                          4100413
AS WRITERS OF HISTORY CARLYLE AND MACAULAY ARE SIMILAR BECAUSE            4100414
  A. THEY DEAL WITH THE SAME PERIOD OF HISTORY.                           4100414
 *B. THEIR ACCOUNTS ARE ALIVE AND VIVID.                                  4100414
  C. THEIR STYLE IS ESSENTIALLY SIMILAR.                                  4100414
  D. THEY MANIFEST THE SAME ATTITUDE TOWARD KINGSHIP.                     4100414
  E. THEY LIKE TO COIN NAMES FOR THEIR UNKNOWN CHARACTERS.                4100414

DISRAELI IS SIGNIFICANT IN VICTORIAN HISTORY FOR                          4100416
  A. BEING A LEADER OF THE LIBERAL PARTY AND A NOVELIST.                  4100416
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B. BEING VICTORIAS PRIME MINISTER. 4100416
C. BEING A LEADER OF THE CONSERVATIVE PARTY AND A NOVELIST. 4100416
D. A AND B ABOVE. 4100416
*E. B AND C ABOVE. 4100416

THREE OF THE FOREMOST ENGLISH SCIENTISTS OF THE VICTORIAN PERIOD 4100417
WERE 4100417
A. FREUD, DARWIN AND HUXLEY. 4100417
B. SPENCER, DARWIN AND WELLS. 4100417
C. FREUD, DARWIN AND WELLS. 4100417
*D. SPENCER, DARWIN AND HUXLEY. 4100417
E. FREUD, WELLS AND HUXLEY. 4100417

THE BIG THREE IN VICTORIAN POETRY WERE 4100418
*A. ARNOLD, R. BROWNING AND TENNYSON. 4100418
B. TENNYSON, KIPLING AND R. BROWNING. 4100418
C. TENNYSON, KIPLING AND STEVENSON. 4100418
D. TENNYSON, R. BROWNING AND STEVENSON. 4100418
E. ARNOLD, R. BROWNING AND KIPLING. 4100418

THE BIG THREE NOVELISTS IN VICTORIAN LITERATURE WERE 4100419
A. DICKENS, THACKERY, AND STEVENSON. 4100419
B. DICKENS, THACKERY, AND HARDY. 4100419
*C. DICKENS, THACKERY, AND ELIOT. 4100419
D. DICKENS, HARDY, AND ELIOT. 4100419
E. DICKENS, ELIOT, AND STEVENSON. 4100419

THE LITTLE THREE IN VICTORIAN POETRY WERE 4100420
A. DANTE GABRIEL ROSSETTI, ELIZABETH BROWNING, AND RUSKIN. 4100420
B. D. ROSSETTI, E. BROWNING, AND MORRIS. 4100420
*C. D. ROSSETTI, MORRIS, AND SWINEBURNE. 4100420
D. HARDY, MORRIS, AND E. BROWNING. 4100420
E. E. BROWNING, CHRISTINA ROSSETTI, AND D. ROSSETTI. 4100420

DIRECTIONS - MATCH EACH AUTHOR WITH THE PHRASE THAT DESCRIBES HIM. 0075
A. ARNOLD
B. R. BROWNING
C. CARLYLE
D. NEWMAN
E. TENNYSON

ADVOCATED ENDURANCE AND PERFECTION *A 4100421

EXPRESSED FAITH IN A FUTURE DESPITE HIS MELANCHOLY *E 4100422

EXUDED BUOYANCY AND OPTIMISM *B 4100423

REACTED AGAINST MATERIALISM AND SPIRITUAL INDIFFERENCE *D 4100424

ADVOCATED HERO WORSHIP *C 4100425

****

THE STUDENT WILL SHOW KNOWLEDGE OF THE VICTORIAN PERIOD BY SELECTING THE MOST POPULAR FORM OF ENGLISH LITERATURE DURING THAT TIME. %1□ 0178

DIRECTIONS - SELECT THE BEST COMPLETION. 1

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IN THE VICTORIAN AGE THE MOST POPULAR TYPE OF LITERATURE WAS
  A. LYRIC POETRY.                                                      4100442
  B. NARRATIVE POETRY.                                                  4100442
  C. THE MELODRAMA.                                                     4100442
  D. THE SHORT STORY.                                                   4100442
 *E. THE NOVEL.                                                         4100442
                                                                        4100442

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THE STUDENT WILL RECALL AND SELECT THE DOMINANT SPIRIT OF REFORM
AS CHARACTERISTIC OF THE ENGLISH VICTORIAN PERIOD WHICH IS                 0253
REFLECTED IN LITERATURE.  %1П

DIRECTIONS - SELECT THE BEST COMPLETION.
                                                                              1
THE ENGLISH VICTORIAN PERIOD WAS CHARACTERIZED BY
  A. RESISTANCE TO CHANGE.                                              4100627
  B. LACK OF HUMOR.                                                     4100627
  C. STRONG RELIGIOUS SOLIDARITY.                                       4100627
 *D. SOCIAL, POLITICAL AND ECONOMIC REFORM.                             4100627
  E. LACK OF MORAL SERIOUSNESS.                                         4100627
                                                                        4100627

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THE STUDENT WILL SHOW KNOWLEDGE OF SOME OF THE ASPECTS OF JAMES
II.S REIGN BY SELECTING THE *FALSE* STATEMENT FROM A CHOICE OF             0139
ALTERNATIVES.  %1П

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.
                                                                           0002
WHICH OF THE FOLLOWING STATEMENTS CONCERNING JAMES II ARE
*FALSE*0                                                                4100309
  A. HE SUCCEEDED CHARLES II.                                           4100309
  B. HE TRIED TO FORCE CATHOLICISM ON ENGLAND.                          4100309
  C. HIS OVERTHROW WAS CALLED THE GLORIOUS REVOLUTION.                  4100309
 *D. HE WAS SUCCEEDED BY HIS SISTER MARY.                               4100309
  E. HE FLED TO FRANCE.                                                 4100309
                                                                        4100309

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BY SELECTING THE WARS OF THE ROSES AS BEING A LITERARY DETERRENT,
THE STUDENT WILL SHOW KNOWLEDGE OF THE EFFECT OF WAR ON LITERARY            0205
PRODUCTION.  %1П

DIRECTIONS - SELECT THE BEST COMPLETION.
                                                                              1
BETWEEN CHAUCERS WORK AND THE FLOWERING OF ELIZABETHAN
LITERATURE, ONLY MALORYS WORK IS SIGNIFICANT. CONSIDERING THE           4100493
HISTORY OF THE PERIOD, THIS ABSENCE OF LITERARY WORK COULD BEST         4100493
BE ATTRIBUTED TO                                                        4100493
  A. THE CLOSING OF THE MONASTARIES.                                    4100493
  B. THE PRIMITIVENESS OF CAXTONS PRINTING PRESS.                       4100493
  C. THE PREFERENCE FOR AMATEUR DRAMA.                                  4100493
 *D. THE WARS OF THE ROSES.                                             4100493
  E. PREOCCUPATION WITH MAINTAINING FEUDALISM.                          4100493
                                                                        4100493

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THE STUDENT WILL RECALL AND SELECT SIMON DE MONTFORT AS THE BARON WHO GAVE IMPETUS TO THE DEVELOPMENT OF THE LOWER HOUSE OF PARLIAMENT. %1¤ 0297

DIRECTIONS - SELECT THE BEST COMPLETION. 1

THE BARON WHO WAS CHIEFLY RESPONSIBLE FOR BEGINNING THE HOUSE OF 4100742
COMMONS WAS 4100742
A. CHARELS BOSWORTH. 4100742
*B. SIMON DE MONTFORT. 4100742
C. THOMAS A BECKET. 4100742
D. WILLIAM LANGLAND. 4100742
E. GEORGE WYCLIF. 4100742

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LITERARY TECHNIQUES AND DEVICES

THE STUDENT WILL SHOW KNOWLEDGE OF AMERICAN LITERARY AUTHORS AND SELECTIONS BY RECALLING CONTENT OF SELECTED WORKS, AUTHORS OF SELECTED WORKS, AND TECHNIQUE OF THE AUTHOR. %10¤ 0483

DIRECTIONS - SELECT THE BEST COMPLETION. 1

BEN FRANKLIN CREATED THE CHARACTER 4101591
A. POOR JOHN. 4101591
B. HAPPY BILL. 4101591
*C. POOR RICHARD. 4101591
D. LONESOME GEORGE. 4101591

FRENEAU INDICATED A CONCERN ABOUT THE INDIANS CUSTOM OF 4101592
A. MARRIAGE. 4101592
*B. BURIAL. 4101592
C. WARFARE. 4101592
D. DANCING. 4101592

FRANKLIN IN HIS *THE SALE OF THE HESSIANS* PROVES HIS POINT BY 1593
*A. EXAGGERATION OF POINTS. 4101593
B. PUN ON WORDS. 4101593
C. A MINIMIZATION OF DETAIL. 4101593
D. USE OF IMPORTANT NAMES. 4101593

PATRICK HENRY VALUED LIFE ONLY IF HE HAD 4101594
*A. FREEDOM. 4101594
B. MONEY. 4101594
C. A WIFE. 4101594
D. CHILDREN. 4101594

THE WAY TO WEALTH MAKES THE READER OF IT SENSITIVE TO MAKING 1595
THE MOST OF 1595
A. FRIENDS. 4101595
B. RELATIVES. 4101595
*C. TIME. 4101595
D. MATERIAL OBJECTS. 4101595

CRISIS WRITTEN BY THOMAS PAINE, HAD GREAT EFFECT ON MENS 1596
FIGHTING IN 4101596
A. THE CIVIL WAR. 4101596
B. THE FRENCH REVOLUTION. 4101596
*C. THE AMERICAN REVOLUTION. 4101596
D. THE SPANISH-AMERICAN WAR. 4101596

CREVECOUR FELT THAT AN AMERICAN COULD BE IDENTIFIED AS 4101597
A. A GERMAN. 4101597
B. A EUROPEAN. 4101597
C. A FRENCHMAN. 4101597
*D. A NEW MAN. 4101597

THE BATTLE OF THE KEGS WAS MEANT TO BE A SATIRE ON THE FIGHTING 1598
ABILITY OF 4101598
*A. THE BRITISH. 4101598
B. THE INDIANS. 4101598
C. THE FRENCH. 4101598
D. THE AMERICANS. 4101598

TO APPRECIATE THE POEM *THE BATTLE OF THE KEGS* ONE MUST KNOW 1599
ABOUT THE STORY RELATED TO 4101599
A. DAVID AND GOLIATH. 4101599
B. THE QUEEN OF SHEBA. 4101599
*C. THE TROJAN HORSE. 4101599
D. ROMULUS AND REMUS. 4101599

PAINES REFERENCE TO THE SUMMER-SOLDIER IDENTIFIES 4101600
A. THE MAN WHO WILL ALWAYS FIGHT. 4101600
B. THE MAN WHO WILL NEVER FIGHT. 4101600
*C. THE MAN WHO WILL FIGHT WHEN THERE ARE NO DANGERS. 4101600
D. THE MAN WHO WILL ONLY FIGHT IN JULY. 4101600

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THE STUDENT WILL SHOW THAT HE HAS KNOWLEDGE OF THE DEFINITION OF 0210
A CONCEIT BY SELECTING THE STATEMENT THAT CORRECTLY COMPLETES
THE DEFINITION. %1¤

SELECT THE STATEMENT THAT CORRECTLY COMPLETES THE DEFINITION. 4100520
4100520
CONCEITS ARE 4100520
A. BOASTINGS, SUCH AS EXPRESSED IN SHAKESPEARES SONNETS. 4100520
B. PRETENSES USED IN PASTORAL POETRY. 4100520
*C. EXAGGERATED FIGURES OF SPEECH. 4100520
D. CONTRASTS BETWEEN THE REAL AND THE UNREAL. 4100520
E. ASSUMPTIONS ON WHICH PHILOSOPHICAL VERSE IS PREDICATED. 4100520

****

THE STUDENT WILL SHOW THAT HE RECOGNIZES THE USAGE OF THE 0211
PETRARCHAN AND METAPHYSICAL CONCEITS IN POETRY BY SELECTING THE
STATEMENT THAT IS *FALSE.* %2¤

DIRECTIONS - SELECT THE BEST COMPLETION. 1

THE PETRARCHAN CONCEITS 521
A. WERE USED BY AN ITALIAN POET. 4100521
B. WERE USED BY SHAKESPEARE. 4100521

```
   C. WERE USED BY OTHER ELIZABETHAN SONNETEERS IN THEIR LOVE
      LYRICS.                                                            4100521
   D. ARE EXTRAVAGENT ANALOGIES BETWEEN THE SUBJECT OF A POEM AND        4100521
      SOME OTHER OBJECT.                                                 4100521
  *E. WERE SLAVISHLY IMITATED BY THE METAPHYSICISTS.                     4100521
                                                                         4100521
 THE METAPHYSICAL CONCEITS
   A. WERE USED BY SEVENTEENTH CENTURY POETS.                            4100522
   B. WERE CONSIDERED STRAINED AND FALSE BY EIGHTEENTH AND               4100522
      NINETEENTH CENTURY WRITERS.                                        4100522
   C. INVOLVED COMPLEX AND STARTLING INTELLECTUAL ANALOGIES.             4100522
   D. INVOLVED PARALLELISM BETWEEN TWO SEEMINGLY DIFFERENT THINGS.       4100522
  *E. RARELY WERE AS EXTRAVAGENT AS THE PETRARCHAN CONCEITS.             4100522
                                                                            0522

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THE STUDENT WILL SHOW THAT HE RECALLS THE TWO BASIC TYPES OF
CONCEIT BY SELECTING THE CORRECT ENDING TO COMPLETE A                       0212
STATEMENT.  %1П

DIRECTIONS - SELECT THE BEST COMPLETION.
                                                                               1
THE TWO BASIC KINDS OF CONCEITS IN ENGLISH LITERATURE ARE
  A. HOMERIC AND CHAUCERIAN.                                             4100523
  B. SPENSERIAN AND SHAKESPEAREAN.                                       4100523
  C. PETRARCHAN AND ABSTRACT.                                            4100523
  D. ABSTRACT AND PHILOSOPHICAL.                                         4100523
 *E. PETRARCHAN AND METAPHYSICAL.                                        4100523
                                                                         4100523

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THE STUDENT WILL DEMONSTRATE HIS ABILITY TO COMPREHEND ALLEGORY
IN A POEM BY CHOOSING AN ACCURATE TRANSLATION OF AN ALLEGORICAL             0243
PASSAGE FROM AMONG SEVERAL LINES OF POETRY.  %4П

  SUNSET AND EVENING STAR
     AND ONE CLEAR CALL FOR MEO                                               82
  AND MAY THERE BE NO MOANING OF THE BAR
     WHEN I PUT OUT TO SEA.
  BUT SUCH A TIDE AS MOVING SEEMS ASLEEP,
     TOO FULL FOR SOUND AND FOAM,
  WHEN THAT WHICH DREW FROM OUT THE BOUNDLESS DEEP
     TURNS AGAIN HOME.
  TWILIGHT AND EVENING BELL
     AND AFTER THAT THE DARKO
  AND MAY THERE BE NO SADNESS OF FAREWELL
     WHEN I EMBARK.
  FOR THOUGH FROM OUT OUR BOURNE OF TIME AND PLACE
     THE FLOOD MAY BEAR ME FAR.
  I HOPE TO SEE MY PILOT FACE TO FACE
     WHEN I HAVE CROSSED THE BAR.

LINE 4 MEANS
 *A. WHEN I DIE.                                                         4100592
  B. WHEN I GO BOATING.                                                  4100592
  C. WHEN I EMBARK ON A LONG TRIP.                                       4100592
  D. WHEN I RETURN TO ENGLAND.                                           4100592
                                                                         4100592
STANZA 2 MEANS
                                                                         4100593
  A. THE WATER IS TOO CALM FOR SAILING AND FORCES A RETURN.                 4100593
  B. THE HARBOR IS CROWDED WITH BOATS.                                      4100593
 *C. MAN RETURNS TO THE ETERNITY FROM WHICH HE CAME.                        4100593
  D. THE WATER IS CONGESTED WITH SEAWEED.                                   4100593

TENNYSON ASKS THAT *THERE BE NO SADNESS OF FAREWELL WHEN I                  4100594
EMBARK* BECAUSE HE                                                          4100594
  A. ENJOYS TRAVELING.                                                      4100594
  B. IS RETURNING TO THE ENGLAND WHICH HE LOVES.                            4100594
 *C. WILL SEE GOD WHEN HE DIES.                                             4100594
  D. WILL SEE THE CAPTAIN OF THE SHIP, WHO IS HIS DEAR FRIEND.              4100594
  E. LOOKS FORWARD TO MEETING THE NAVIGATOR OF THE SHIP.                    4100594

THE ALLEGORY IN THIS POEM IS                                                4100595
 *A. CONSISTENT.                                                            4100595
  B. INCONSISTENT.                                                          4100595
  C. SOMETIMES CONSISTENT, SOMETIMES INCONSISTENT.                          4100595


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THE STUDENT WILL IDENTIFY THE POEM WHICH BEST ILLUSTRATES THE                  0245
IMAGERY DESCRIBED BASED ON HIS COMPREHENSION OF THE USE OF
IMAGERY IN A POEM.  %9□

MATCH THE IMAGERY WITH THE POEM IN WHICH IT IS PREDOMINANT.                    0026

  A. SENSUOUS IMAGERY APPEALING TO WIDE SENSE RANGE
  B. IMAGERY THROUGH SIMILE
  C. IMAGERY THROUGH PERSONIFICATION
  D. LITERAL IMAGERY

WHICH TYPE OF IMAGERY *PREDOMINATES* IN EACH OF THE POEMSO                  4100606
                                                                            4100606
*THE CLOUD*  *C                                                             4100606

*EVE OF ST. AGNES*   *A                                                     4100607

*KUBLA KHAN*   *D                                                           4100608

*TO A SKYLARK*   *B                                                         4100609

  A. SENSUOUS IMAGERY APPEALING TO WIDE SENSE RANGE                            0084
  B. IMAGERY THROUGH SIMILE
  C. IMAGERY THROUGH PERSONIFICATION
  D. LITERAL IMAGERY
  E. FREE IMAGERY
WHICH OF THE ABOVE TYPES OF IMAGERY ARE REFLECTED IN THE FOLLOW-
ING SELECTIONSO

  LIKE A GLOWWORM GOLDEN                                                    4100610
     IN A DELL OF DEW   *B                                                  4100610
                                                                            4100610
  LIKE A ROSE EMBOWERED                                                     4100610
     IN ITS OWN GREEN LEAVES   *D                                           4100610

  FIVE MILES MEANDERING WITH A MAZY MOTION                                  4100611
  THROUGH WOOD AND DALE THE SACRED RIVER RAN,                               4100611
  THEN REACHED THE CAVERNS MEASURELESS TO MAN   *D                          4100611

  THESE DELICATES HE HEAPED WITH GLOWING HAND                               4100612
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[illegible] BRIGHT
OF WREATHED SILVER. SUMPTUOUS THEY STOOD 4100612
IN THE RETIRED QUIET OF THE NIGHT. 4100612
FILLING THE CHILLY ROOM WITH PERFUME LIGHT *A 4100612
4100612

I WIELD THE FLAIL OF THE LASHING HAIL,
   AND WHITEN THE GREEN PLAINS UNDER, 4100613
AND THEN AGAIN I DISSOLVE IT IN RAIN, 4100613
   AND LAUGH AS I PASS IN THUNDER. *C 4100613
4100613

FOR I WAS AS IT WERE A CHILD OF THEE,
AND TRUSTED TO THY BILLOWS FAR AND NEAR, 4100614
AND LAID MY HAND UPON THY MANE -- AS I DO HERE. *E 4100614
4100614

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THE STUDENT WILL APPLY KNOWLEDGE OF THE ELEGY AND HIS RECOGNITION OF THE THREE GREATEST ELEGIES IN THE ENGLISH LANGUAGE BY CHOOSING THE *NON-ELEGY* IN THE GROUP. %1п 0255

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0002

WHICH POEM DOES *NOT* BELONG IN THIS GROUPO
  A. *LYCIDAS* 4100629
  B. *ADONAIS* 4100629
 *C. *OZYMANDIAS* 4100629
  D. *IN MEMORIAM* 629
4100629

****

THE STUDENT WILL APPLY HIS KNOWLEDGE OF THE FOUR GREAT ELEGY WRITERS IN ENGLISH LITERATURE BY SELECTING THE *NON-ELEGIST* IN A GROUP OF ENGLISH AUTHORS. %1п 0256

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0002

WHICH POET DOES *NOT* BELONG IN THIS GROUPO
  A. TENNYSON 4100630
  B. MILTON 4100630
  C. SHELLEY 4100630
  D. GRAY 4100630
 *E. DRYDEN 4100630
4100630

****

THE STUDENT, BY SELECTING A *NON-CHARACTERISTIC* OF DRAMATIC IRONY, WILL GIVE EVIDENCE OF HIS KNOWLEDGE OF ITS SCOPE. %1п 0262

WHICH OF THE FOLLOWING STATEMENTS CONCERNING DRAMATIC IRONY IS *FALSE*O 4100645
 *A. DRAMATIC IRONY, TO BE DRAMATIC, MUST BE TRAGIC. 4100645
  B. IT CAN OCCUR IN FICTION AS WELL AS IN DRAMA. 4100645
  C. THE CHARACTER IN A PLAY USES WORDS WHICH MEAN ONE THING TO 4100645
     HIM AND ANOTHER TO THE AUDIENCE. 4100645
  D. THE WORDS OF THE CHARACTER CARRY A MEANING WHICH THE 4100645
     AUDIENCE UNDERSTANDS BUT OF WHICH HE IS UNCONSCIOUS. 4100645
  E. IT IS A TERM WHICH CAN BE APPLIED TO MISTAKEN IDENTITY WHEN 4100645
     SOME CHARACTERS ARE AWARE OF THE TRUE IDENTITY AND OTHERS 4100645

```
     ARE NOT.                                                       4100645

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BASED ON THE STUDENTS KNOWLEDGE OF SATIRE, THE STUDENT WILL            0317
SELECT THE *INCORRECT* STATEMENT FROM STATEMENTS ABOUT THE
HISTORICAL USE OF SATIRE IN CLASSICAL TIMES AND IN EIGHTEENTH
CENTURY ENGLISH LITERATURE.  %1□

WHICH OF THE FOLLOWING IS *FALSE*0                                  4100769
  A. SATIRE CAN BE TRACED BACK TO CLASSICAL PROTOTYPES.             4100769
  B. THE GOLDEN AGE OF ENGLISH SATIRE WAS THE EIGHTEENTH CENTURY.   4100769
  C. SATIRE WAS EFFECTIVELY USED IN THE COMEDY OF MANNERS.          4100769
 *D. BOTH SWIFTS AND ADDISONS SATIRE IS JUVENALIAN.                    0769
  E. POPE WROTE HORATIAN SATIRE.                                    4100769

***********************************************************************

THE STUDENT, BY SELECTING THE ONE LIMITATION OF SATIRE FROM            0318
LISTED CHARACTERISTICS IN CLASSICAL TIMES AND IN EIGHTEENTH
CENTURY ENGLISH LITERATURE, WILL DEMONSTRATE HIS KNOWLEDGE OF
SATIRE.  %1□

WHICH OF THE FOLLOWING QUALITIES IS *NOT* A CHARACTERISTIC OF       4100770
SATIRE0                                                             4100770
  A. IT IS A LITERARY DEVICE WHICH COMBINES HUMOR OR WIT WITH       4100770
     CRITICISM.                                                     4100770
  B. IT IS FUNDAMENTALLY OF TWO TYPES -- HORATIAN OR JUVENALIAN.    4100770
  C. ITS PURPOSE IS TO REFORM OR TO RIDICULE.                       4100770
 *D. IT IS EASY TO IDENTIFY BECAUSE OF ITS CRITICAL NATURE.         4100770
  E. UNDERSTANDING IT REQUIRES A KNOWLEDGE OF THE WRITERS           4100770
     ATTITUDES AND THE TIMES.                                       4100770

***********************************************************************

THE STUDENT, BY SELECTING AN ATTRIBUTE OF SATIRE FROM CLOSELY          0319
RELATED BUT NON-SATIRIC QUALITIES, WILL DEMONSTRATE HIS KNOWLEDGE
OF SATIRE.  %1□

WHICH OF THE FOLLOWING IS TRUE0                                     4100771
 *A. PARODY IS A MEANS OF SATIRE.                                   4100771
  B. INVECTIVE IS THE END OF SATIRE.                                4100771
  C. SATIRE IS A FORM OF PARODY.                                    4100771
  D. SATIRE IS SYNONYMOUS WITH SARCASM.                             4100771
  E. SATIRE IS SYNONYMOUS WITH INUENDO.                             4100771

***********************************************************************

THE STUDENT WILL DISTINGUISH BETWEEN AN EPIC OR HOMERIC SIMILE         0100
FROM AN ORDINARY SIMILE BY RECOGNIZING THE CHARACTERISTICS OF A
HOMERIC SIMILE.  %1□

THE EPIC SIMILE DIFFERS FROM THE ORDINARY SIMILE BECAUSE            4100219
  A. ONLY HOMER AND VIRGIL USED IT.                                 4100219
  B. IT IS ONLY USED IN EPICS.                                      4100219
 *C. IT IS MORE ELABORATE AND INVOLVED AND CONSCIOUSLY IMITATES     4100219
     HOMERS SIMILES.                                                4100219
```

D. LIKE THE PETRARCHAN CONCEIT, IT GIVES TONE TO THE POEM.
E. IT IS AN OLDFASHIONED TYPE NO LONGER USED BY MODERN WRITERS. 0219
4100219

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GIVEN SELECTIONS FROM UNFAMILIAR POEMS, THE STUDENT WILL APPLY
HIS KNOWLEDGE OF POETIC DEVICES AND FIGURES OF SPEECH BY 0323
SELECTING THE DEVICE OR FIGURE OF SPEECH USED IN EACH ITEM. %6¤

ITS QUICK SOFT SILVER BELL BEATING, BEATING,
AND DOWN THE DARK ONE RUBY FLARE 0092
PULSING OUT RED LIGHT LIKE AN ARTERY
THE AMBULANCE AT TOP SPEED FLOATING DOWN
PAST BEACONS AND ILLUMINATED CLOCKS
WINGS IN A HEAVY CURVE, DIPS DOWN,
AND BREAKS SPEED, ENTERING THE CROWD.

LINE ONE CONTAINS AN EXAMPLE OF
A. METAPHOR. 4100804
B. PERSONIFICATION. 4100804
*C. ALLITERATION. 4100804
D. HYPERBOLE. 4100804
4100804

LINE THREE CONTAINS AN EXAMPLE OF
A. ALLUSION. 4100805
B. APOSTROPHE. 4100805
*C. SIMILE. 4100805
D. METAPHOR. 4100805
4100805

DAUGHTERS OF TIME, THE HYPOCRITIC DAYS,
MUFFLED AND DUMB LIKE BAREFOOT DERVISHES, 93
AND MARCHING SINGLE IN AN ENDLESS FILE,
BRING DIADEMS AND FAGOTS IN THEIR HANDS.

THE ABOVE CONTAINS AN EXAMPLE OF
*A. PERSONIFICATION. 4100806
B. APOSTROPHE. 4100806
C. HYPERBOLE. 4100806
D. ONOMATOPOEIA. 4100806
4100806

BREAK, BREAK, BREAK
ON THY COLD GREY STONES, O SEAO 94
AND I WOULD THAT MY TONGUE COULD UTTER
THE THOUGHTS THAT ARISE IN ME.

THE ABOVE CONTAINS AN EXAMPLE OF
A. METAPHOR. 4100807
*B. APOSTROPHE. 4100807
C. SIMILE. 4100807
D. PERSONIFICATION. 4100807
4100807

WHEN MOONLIGHT FALLS ON THE WATER
IT IS LIKE FINGERS TOUCHING THE CHORDS OF A HARP 95
OR A MISTY DAY.
WHEN MOONLIGHT STRIKES THE WATER
I CANNOT GET IT INTO MY POEM.
I ONLY HEAR THE TINKLE OF RIPPLINGS OF LIGHT.

LINE TWO CONTAINS AN EXAMPLE OF
*A. SIMILE. 4100808
4100808

B. METAPHOR. 4100808
C. PERSONIFICATION. 4100808
D. ALLEGORY. 4100808

LINE SIX CONTAINS AN EXAMPLE OF 4100809
*A. ONOMATOPOEIA. 4100809
B. HYPERBOLE. 4100809
C. APOSTROPHE. 4100809
D. ALLUSION. 4100809

****

THE STUDENT WILL SHOW KNOWLEDGE OF FIGURATIVE LANGUAGE DEVICES BY COMPLETING DEFINITIONS OF THE VARIOUS KINDS OF FIGURATIVE LANGUAGE DEVICES. %5□ 0406

DIRECTIONS - SELECT THE BEST COMPLETION. 1

A METAPHOR IS A COMPARISON WHICH SAYS THAT ONE THING 4101181
*A. *IS* ANOTHER THING. 4101181
B. IS *LIKE* ANOTHER THING. 4101181
C. IS *ASSOCIATED WITH* ANOTHER THING. 4101181
D. IS *UNLIKE* ANOTHER THING. 4101181

A SIMILE IS A COMPARISON WHICH SAYS THAT ONE THING 4101182
A. *IS* ANOTHER THING. 4101182
*B. IS *LIKE* ANOTHER THING. 4101182
C. IS *ASSOCIATED WITH* ANOTHER THING. 4101182
D. IS *UNLIKE* ANOTHER THING. 4101182

A HYPERBOLE IS 4101183
A. AN UNDERSTATEMENT. 4101183
B. A COMPARISON OF UNLIKE THINGS. 4101183
*C. AN EXAGGERATION. 4101183
D. A NEGATIVE COMPARISON. 4101183

THE FIGURATIVE DEVICE OF GIVING LIFE AND PERSONALITY TO AN 4101184
INANIMATE THING IS KNOWN AS 4101184
A. SYMBOLIZATION. 4101184
B. APOSTROPHE. 4101184
*C. PERSONIFICATION. 4101184
D. IMAGERY. 4101184

THE FIGURATIVE DEVICE OF ADDRESSING AN ABSENT *OR* INANIMATE 4101185
BEING *AS IF* PRESENT *OR* ANIMATE IS KNOWN AS 4101185
A. SYMBOLIZATION. 4101185
*B. APOSTROPHE. 4101185
C. PERSONIFICATION. 4101185
D. IMAGERY. 4101185

****

THE STUDENT WILL DEMONSTRATE COMPREHENSION OF THE ABSTRACT TERMS OF FIGURATIVE LANGUAGE AND SOUND IMAGERY IN POETRY BY IDENTIFYING THE KINDS OF FIGURATIVE LANGUAGE IN GIVEN LINES OF POETRY. %20□ 0463

DIRECTIONS - SELECT THE WORD WHICH CORRECTLY IDENTIFIES THE TYPE OF FIGURATIVE LANGUAGE AND SOUND IMAGERY IN EACH OF THE FOLLOWING LINES OF POETRY. 0117

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THE WIND WENT BY COUNTING ITS MONEY AND THROWING IT AWAY.          4101444
  A. METAPHOR                                                         1444
 *B. PERSONIFICATION                                                  1444
  C. SIMILE                                                        4101444

HIS FIST WAS A KNOTTY HAMMER                                       4101445
 *A. METAPHOR                                                      4101445
  B. PERSONIFICATION                                               4101445
  C. SIMILE                                                        4101445

I WANDERED LONELY AS A CLOUD                                       4101446
  A. METAPHOR                                                      4101446
  B. PERSONIFICATION                                               4101446
 *C. SIMILE                                                        4101446

HE WAS QUICK ON HIS FEET AS A RUNNING DEER                         4101447
  A. METAPHOR                                                      4101447
  B. PERSONIFICATION                                               4101447
 *C. SIMILE                                                        4101447

TEN THOUSAND *DAFFODILS* SAW I AT A GLANCE,                           1448
TOSSING THEIR HEADS IN SPRIGHTLY DANCE.                            4101448
  A. METAPHOR                                                      4101448
 *B. PERSONIFICATION                                               4101448
  C. SIMILE                                                        4101448

WHEN I GREW TALL AS THE INDIAN CORN.                               4101449
  A. METAPHOR                                                      4101449
  B. PERSONIFICATION                                               4101449
 *C. SIMILE                                                        4101449

MY HEART WITH PLEASURE FILLS,                                      4101450
AND DANCES WITH THE DAFFODILS.                                     4101450
  A. METAPHOR                                                      4101450
 *B. PERSONIFICATION                                               4101450
  C. SIMILE                                                        4101450

AND THE GRINDING CLICK OF THEIR SKATES ...                         4101451
IS LIKE THE BRUSHING TOGETHER OF THIN WING-TIPS OF SILVER.         4101451
  A. METAPHOR                                                      4101451
  B. PERSONIFICATION                                               4101451
 *C. SIMILE                                                        4101451

HER EYES ARE BRIGHT AS DIAMONDS                                    4101452
  A. METAPHOR                                                      4101452
  B. PERSONIFICATION                                               4101452
 *C. SIMILE                                                        4101452

THEY SPARKLE LIKE THE DEW.                                         4101453
  A. METAPHOR                                                      4101453
  B. PERSONIFICATION                                               4101453
 *C. SIMILE                                                        4101453

IT WAS EXCITING. EXPECIALLY WHEN THE GUNS                          4101454
COUGHED IN THE SKY AS THEY HAD ALL YESTERDAY,                      4101454
  A. METAPHOR                                                      4101454
 *B. PERSONIFICATION                                               4101454
  C. SIMILE                                                        4101454

SOARING FIRE THAT SWAYS AND SINGS                                  4101455
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 *A. ALLITERATION                                                    4101455
  B. ONOMATOPOEIA                                                    4101455
  C. ASSONANCE                                                       4101455

A HOST OF GOLDEN DAFFODILS                                           4101456
  A. ALLITERATION                                                    4101456
  B. ONOMATOPOEIA                                                    4101456
 *C. ASSONANCE                                                       4101456

AND SWALLOWS CIRCLING WITH THEIR SHIMMERING SOUND                    4101457
 *A. ALLITERATION                                                    4101457
  B. ONOMATOPOEIA                                                    4101457
  C. ASSONANCE                                                       4101457

TYGERO TYGERO BURNING BRIGHT                                         4101458
 *A. ALLITERATION                                                    4101458
  B. ONOMATOPOEIA                                                    4101458
  C. ASSONANCE                                                       4101458

GRENDEL, FATED, FLED TO THE FENS,                                    4101459
 *A. ALLITERATION                                                    4101459
  B. ONOMATOPOEIA                                                    4101459
  C. ASSONANCE                                                       4101459

FOR OFT WHEN ON MY COUCH I LIE                                       4101460
  A. ALLITERATION                                                    4101460
  B. ONOMATOPOEIA                                                    4101460
 *C. ASSONANCE                                                       4101460

WHEN THE WIND BLOWS THE WATER WHITE AND BLACK                        4101461
 *A. ALLITERATION                                                    4101461
  B. ONOMATOPOEIA                                                    4101461
  C. ASSONANCE                                                       4101461

AND FIRST I,LL HEAR THE SEA-WIND, THE MEWING OF THE GULLS            4101462
  A. ALLITERATION                                                    4101462
 *B. ONOMATOPOEIA                                                    4101462
  C. ASSONANCE                                                       4101462

WAS OUR GOOD OLD GRINNIN GRUNTIN GUNGA DIN.                          4101463
 *A. ALLITERATION                                                    4101463
  B. ONOMATOPOEIA                                                    4101463
  C. ASSONANCE                                                       4101463


*************************************************************************

GIVEN LINES FROM AN UNFAMILIAR POEM, THE STUDENT WILL APPLY HIS         0326
KNOWLEDGE OF RHYME SCHEME BY IDENTIFYING THE POEMS CORRECT RHYME
SCHEME.  %3п

SELECT THE LETTER OF THE CORRECT RHYME SCHEME FOR EACH SELECTION.       0038

  THE OLD MOON IS TARNISHED                                          4100823
  WITH SMOKE OF THE FLOOD.
  THE DEAD LEAVES ARE VARNISHED
  WITH COLOR LIKE BLOOD.

THE RHYME SCHEME OF THESE LINES IS                                   4100823
  A. A,B,C,A.                                                        4100823
  B. A,A,B,B.                                                        4100823
 *C. A,B,A,B.                                                                4100823
  D. A,B,B,A.                                                                4100823

  DEATH, BE NOT PROUD THOUGH SOME HAVE CALLED THEE                           4100824
  MIGHTY AND DREADFUL, FOR THOU ART NOT SO,                                  4100824
  FOR THOSE WHOM THOU THINKST THOU DOST OVERTHROW                               0824
  DIE NOT, POOR DEATH, NOR YET CANST THOU KILL ME.                           4100824
                                                                             4100824
THE RHYME SCHEME OF THESE LINES IS                                           4100824
  A. A,B,A,B.                                                                4100824
  B. A,B,C,D.                                                                4100824
  C. A,A,B,B.                                                                4100824
 *D. A,B,B,A.                                                                    824

  I NEVER SAW A MOOR,                                                        4100825
  I NEVER SAW THE SEA.                                                       4100825
  YET KNOW I HOW THE HEATHER LOOKS,                                          4100825
  AND WHAT A WAVE MUST BE.                                                   4100825
                                                                             4100825
THE RHYME SCHEME OF THESE LINES IS                                           4100825
  A. A,A,B,B.                                                                4100825
  B. A,B,A,B.                                                                4100825
 *C. A,B,C,B.                                                                4100825
  D. A,B,C,A.                                                                4100825


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GIVEN A POEM UNFAMILIAR TO THE STUDENT, THE STUDENT WILL ANALYZE               0327
THE POEMS MEANING BY SELECTING THE WORD OR GROUP OF WORDS WHICH BEST
COMPLETES A STATEMENT ABOUT THE POEMS MEANING. %8□

              I NEVER SAW A MOOR,                                                97
              I NEVER SAW THE SEA,
              YET KNOW I HOW THE HEATHER LOOKS,
              AND WHAT A WAVE MUST BE.
              I NEVER SPOKE WITH GOD,
              NOR VISITED IN HEAVEN.
              YET CERTAIN AM I OF THE SPOT
              AS IF THE CHART WERE GIVEN.

THE POWER BY WHICH THE SPEAKER IS ABLE TO KNOW WHAT SHE HAS NEVER            4100826
SEEN IS                                                                      4100826
  A. PREVIOUS EXPERIENCE.                                                    4100826
  B. BY WHAT OTHERS HAVE TOLD HER.                                           4100826
 *C. INTUITION.                                                              4100826
  D. PICTURES.                                                               4100826

ONE CAN CONCLUDE THAT THE SPEAKER                                            4100827
  A. LACKS IMAGINATION.                                                      4100827
  B. IS AN ATHEIST.                                                          4100827
 *C. HAS IMAGINATION.                                                        4100827
  D. IS EXTREMELY RELIGIOUS.                                                 4100827

  DEATH, BE NOT PROUD, THOUGH SOME HAVE CALLED THEE                            0098
  MIGHTY AND DREADFUL, FOR THOU ART NOT SO,
  FOR THOSE WHOM THOU THINKST THOU DOST OVERTHROW
  DIE NOT, POOR DEATH, NOR YET CANST THOU KILL ME.
  FROM REST AND SLEEP, WHICH BUT THY PICTURES BE,
  MUCH PLEASURE, THEN FROM THEE MUCH MORE MUST FLOW,
  AND SOONEST OUR BEST MEN WITH THEE DO GO --
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    REST OF THEIR BONES AND SOULS DELIVERYO
    THOU RT SLAVE TO FATE, CHANCE, KINGS AND DESPERATE MEN,
    AND DOST WITH POISON, WAR, AND SICKNESS DWELL,
    AND POPPY OR CHARMS CAN MAKE US SLEEP SO WELL
    AND BETTER THAN THY STROKE. WHY SWELL ST THOU THENO
    ONE SHORT SLEEP PAST WE WAKE ETERNALLY,
    AND DEATH SHALL BE NO MORE - DEATH, THOU SHALT DIEO

 THE GENERAL IDEA OF THE POEM IS THAT DEATH
  *A. IS NOT AS HORRIBLE AS IT SEEMS.                                4100828
   B. IS HORRIBLE.                                                   4100828
   C. WAITS FOR NO MAN.                                              4100828
   D. IS MIGHTY AND DREADFUL.                                        4100828
                                                                     4100828

 DEATH IS COMPARED TO
   A. LIFE AND BIRTH.                                                4100829
   B. MISERY AND MISFORTUNE.                                         4100829
   C. POISON AND SICKNESS.                                           4100829
  *D. REST AND SLEEP.                                                4100829
                                                                     4100829

 THE SPEAKERS ATTITUDE TOWARD DEATH IS ONE OF
   A. FEAR.                                                          4100830
   B. HATRED.                                                        4100830
  *C. PITY.                                                          4100830
   D. RESPECT.                                                       4100830
                                                                     4100830

 THE LAST TWO LINES OF THE POEM MEAN THAT
  *A. ONCE WE DIE, WE THEN LIVE FOREVER, THUS, DEATH DIES.           4100831
   B. BECAUSE DEATH IS SO DREADFUL, ONE DAY DEATH WILL BE SLAIN.     4100831
   C. DEATH WILL BE NO MORE WHEN IT FINALLY CONQUERS THE WORLD.      4100831
   D. WHILE WE ARE ASLEEP, DEATH IS DEAD.                            4100831
                                                                     4100831

 ONE CAN IMPLY FROM THE LAST TWO LINES THAT THE SPEAKER
  *A. BELIEVES IN AN AFTER LIFE.                                     4100832
   B. IS NOT RELIGIOUS.                                              4100832
   C. IS AFRAID TO DIE.                                              4100832
   D. WANTS TO DIE.                                                  4100832
                                                                     4100832

 THE GENERAL TONE OF THE POEM IS ONE OF
  *A. OPTIMISM.                                                      4100833
   B. PESSIMISM.                                                     4100833
   C. TRAGEDY.                                                       4100833
   D. COMEDY.                                                        4100833
                                                                     4100833

*******************************************************************************
THE STUDENT CAN DEMONSTRATE COMPREHENSION OF CONVENTIONAL POETRY          0399
BY RECOGNIZING EXAMPLES OF PARTICULAR POETIC DEVICES, RECOGNIZING
THE BEST EXPLANATIONS OF THE EFFECT OF THESE DEVICES ON THE
MEANING OF THE POEM, AND SELECTING STATEMENTS WHICH ACCURATELY
DESCRIBE THE STRUCTURE AND MEANING OF THE POEM.  %10□

              INTERLUDE III
                          KARL SHAPIRO                                  105
                                                                    4101144
                                                                    4101144
1 WRITING, I CRUSHED AN INSECT WITH MY NAIL                         4101144
2 AND THOUGHT NOTHING AT ALL. A BIT OF WING                         4101144
3 CAUGHT MY EYE THEN, A GOSSAMER SO FRAIL                           4101144
                                                                    4101144
                                                                    4101144
                                                                    4101144
 4 AND EXQUISITE, I SAW IN IT A THING
 5 THAT [illegible] THE SMOOTHNESS OF THE THING I WROTE.          4101144
 6 IT HUNG UPON MY FINGER LIKE A STING.                             4101144
                                                                    4101144
                                                                    4101144
 7 A LEG I NOTICED NEXT, FINE AS A MOTE,                            4101144
 8 AND ON THIS FINE EYELASH HE WALKED, I SAID,                      4101144
 9 AND CLIMBED AND WALKED LIKE ANY MOUNTAIN-GOAT.                   4101144
                                                                    4101144
                                                                    4101144
10 AND IN THIS MOOD I SOUGHT THE LITTLE HEAD,                       4101144
11 BUT IT WAS LOST, THEN IN MY HEART A FEAR                         4101144
12 CRIED OUT, A LIFE---WHY BEAUTIFUL, WHY DEADO                     4101144
                                                                    4101144
                                                                    4101144
13 IT WAS A MITE THAT HELD ITSELF MOST DEAR,                        4101144
14 SO SMALL I COULD HAVE DROWNED IT WITH A TEAR.                    4101144
                                                                    4101144
THE RHYME SHAPIRO ATTEMPTS IS ..... DIFFICULT THAN THE TYPICAL
COUPLET OR ABCB RHYME SCHEME OF ENGLISH, BECAUSE......              4101144
 *A. MORE...EACH SOUND MUST BE REPEATED THREE TIMES, INSTEAD OF     4101144
     TWICE.                                                         4101144
  B. MORE...THE RHYMES ARE CLOSER TOGETHER THAN THOSE OF OTHER      4101144
     KINDS OF POETRY.                                               4101144
  C. LESS...THE POEM IS SHORTER THAN MOST POEMS ARE.                4101144
  D. LESS...HE CHOOSES SOUNDS THAT ARE EASY TO RHYME.               4101144
                                                                    4101144
WHAT MODIFICATION OF THIS POEM WOULD REMEDY THE MATHEMATICAL
INACCURACY OF THE RHYMEO                                            4101145
 *A. THERE IS NO MATHEMATICAL INACCURACY OF THE RHYME.              4101145
  B. LINE FIVE SHOULD RHYME WITH LINE THREE.                        4101145
  C. THE LAST STANZA NEEDS A MIDDLE LINE WITH A RHYME FOR *AIL.*    4101145
  D. *AIL* AND *ING* SOUNDS SHOULD BE THE ONLY RHYMES.              4101145
                                                                       1145
THE PREDOMINANT METER OF THIS POEM IS
  A. ANAPESTIC TETRAMETER.                                          4101147
  B. DACTYLIC HEXAMETER.                                            4101147
 *C. IAMBIC PENTAMETER.                                             4101147
  D. SPONDAIC TRIMETER.                                             4101147
                                                                    4101147
*WRITING* IS A SYMBOL, IN THIS POEM, OF
  A. EVIL.                                                          4101148
  B. MALEVOLENCE.                                                   4101148
 *C. PRE-OCCUPATION.                                                4101148
  D. CONCERN.                                                       4101148
  E. RESPECT.                                                       4101148
                                                                    4101148
THE *INSECT* IS A SYMBOL OF
  A. MAN.                                                           4101149
  B. THE AUTHOR.                                                    4101149
 *C. ALL LIVING THINGS.                                             4101149
  D. NATURE.                                                        4101149
  E. GOD.                                                           4101149
                                                                    4101149
WHAT IS THE *ONE* THING LINES EIGHT AND NINE DO *NOT* ACCOMPLISHO
  A. SHOW POETS PERSONAL INVOLVEMENT                                   1150
  B. RE-EMPHASIZE THE SIZE DISCREPANCY                                 1150
  C. GIVE THE INSECT A PERSONALITY                                  4101150
 *D. INTRODUCE THE POEMS POINT OF VIEW                              4101150
                                                                    4101150
SEEKING THE HEAD %LINE TENH IS AN ..... IMAGE BECAUSE .....         4101151
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 A. EFFECTIVE...THE CONTINUITY OF BODILY PARTS IS ESTABLISHED.    4101151
*B. EFFECTIVE...THE HEAD IS *IDENTIFIED* WITH THE INDIVIDUAL.     4101151
 C. INEFFECTIVE...THE BODILY PARTS HAVE ALREADY BEEN APPEALED     4101151
    TO.                                                          4101151
 D. INEFFECTIVE...THE POEM HAS BECOME MAUDLIN.                    4101151

THE *FEAR* OF LINE ELEVEN IS SHAPIROS FEAR FOR                    4101152
 A. THE INSECT.                                                   4101152
 B. HIMSELF.                                                      4101152
*C. ALL LIFE.                                                     4101152
 D. MAN.                                                          4101152

THE *LEAST* IMPORTANT RESULT OF THE COMPARISON OF AN INSECT AND A 4101153
FEAR %LINES THIRTEEN AND FOURTEEN¤ IS THE                         4101153
 A. RE-EMPHASIS OF THE INSECTS SIZE.                              4101153
 B. CALLING TO MIND OF THE POETS SADNESS.                         4101153
 C. MAKING THE INSECTS DEATH MORE PATHETIC.                       4101153
*D. CREATION OF A METRICALLY SATISFYING CONCLUSION.               4101153

*INTERLUDE III* IS AN ..... TITLE FOR THIS POEM BECAUSE .....     4101154
*A. APPROPRIATE...SHAPIRO HAS BEEN DISTRACTED FROM WHAT HE        4101154
    THOUGHT WAS IMPORTANT.                                        4101154
 B. INAPPROPRIATE...THE PROBLEM DEALT WITH IS MORE VITAL THAN     4101154
    THE ACTIVITY OF AN INTERLUDE.                                 4101154
 C. INAPPROPRIATE...THE ACTIVITY IS DRAMATIC AND IMPORTANT.       4101154
 D. INAPPROPRIATE...*INTERLUDE* SUGGESTS A DIRECT CONTRADICTION   4101154
    OF THE POEMS MESSAGE.                                         4101154

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THE STUDENT WILL DEMONSTRATE HIS ABILITY TO TRANSLATE LINES OF    0475
POETRY INTO UNDERSTANDABLE PROSE BY SELECTING THE PARAPHRASE
WHICH BEST ADHERES TO THE SUBJECT. MEANING. AND TONE OF THE
ORIGINAL LINES.  %4¤

DIRECTIONS - BELOW ARE NUMBERS INDICATING LINES FROM SHAKESPEARES 0119
             SONNET, EACH FOLLOWED BY FOUR POSSIBLE PARAPHRASES.
             SELECT THE BEST PARAPHRASE.

THAT TIME OF YEAR THOU MAYST IN ME BEHOLD
WHEN YELLOW LEAVES. OR NONE. OR FEW, DO HANG
UPON THOSE BOUGHS WHICH SHAKE AGAINST THE COLD,
BARE RUINED CHOIRS. WHERE LATE THE SWEET BIRDS SANG.
IN ME THOU SEEST THE TWILIGHT OF SUCH DAY
AS AFTER SUNSET FADETH IN THE WEST.
WHICH BY AND BY BLACK NIGHT DOTH TAKE AWAY.
DEATHS SECOND SELF, THAT SEALS UP ALL IN REST.
IN ME THOU SEEST THE GLOWING OF SUCH FIRE
THAT ON THE ASHES OF HIS YOUTH DOTH LIE,
AS THE DEATH-BED WHEREON IT MUST EXPIRE,
CONSUMED WITH THAT WHICH IT WAS NOURISHED BY.
THIS THOU PERCEIV,ST WHICH MAKES THY LOVE MORE STRONG,
TO LOVE THAT WELL WHICH THOU MUST LEAVE ERE LONG.
                                    WM. SHAKESPEARE

LINES ONE THROUGH FOUR -                                          4101526
                                                                  4101526
 A. YOU MAY SEE ME WALKING IN THE YELLOW AUTUMN WOODS LISTENING   4101526
    TO THE ECHO OF A CHOIR OF BIRDS WHICH HAVE FLOWN AWAY FOR     4101526
    THE WINTER.                                                   4101526
```

B. YOU CAN SEE IN MY EYES THE REFLECTION OF YELLOW LEAVES 4101526
4101526
BLOWING IN THE WIND AND SONG BIRDS FLYING SOUTH. 4101526

4101526
C. IN FALL, WHEN LEAVES TURN YELLOW AND BRANCHES SHAKE IN THE 4101526
COLD WIND, YOU WILL FIND ME LOOKING AT THE EMPTY CHOIRS 4101526
WHERE THE SWEET BIRDS SANG AS I LONG FOR SPRING. 4101526

4101526
*D. YOU CAN SEE IN ME THE SAME AGING EMPTINESS THAT YOU FIND IN 4101526
A COLD AUTUMN DAY WHEN NEARLY EMPTY BRANCHES FROM WHICH 4101526
BIRDS ONCE SANG NOW SHAKE IN THE COLD WIND. 4101526

LINES FIVE THROUGH EIGHT -
4101527
A. YOU OFTEN VISIT ME AT TWILIGHT WHEN THE DARKNESS OF NIGHT 4101527
SOON DIMS THE LAST RAYS OF THE SUN, LIKE DEATH DIMS LIFE. 4101527

4101527
*B. YOU CAN SEE OLD AGE APPROACHING ME JUST LIKE THE LAST GLOW 4101527
OF TWILIGHT WHICH IS SOON DARKENED BY DEATH-LIKE NIGHT. 4101527

4101527
C. IN MY EYES YOU CAN SEE THE DARK GLOOM OF NIGHT AS I LOOK AT 4101527
THE SUNSET OF A DYING DAY. 4101527

4101527
D. BLACK NIGHT TAKES AWAY DEATH FROM ME AS LONG AS I CAN WATCH 4101527
A SUNSET DIE INSTEAD. 4101527

LINES NINE THROUGH TWELVE -
4101528

4101528
A. IN ME YOU CAN SEE A FEVER OF PASSION AND ENERGY WHICH 4101528
RESEMBLES THE FLAMING CREMATION FIRE, OR DEATH-BED. 4101528

4101528
*B. YOU CAN SEE THE SAME SPENT ENERGY IN MY OLD AGE THAT YOU 4101528
FIND IN THE LAST EMBERS OF A DYING FIRE. 4101528

4101528
C. IN ME YOU SEE THE IMAGE OF A BURNED BOY LYING ON HIS DEATH- 4101528
BED WAITING TO BE CONSUMED. 4101528

4101528
D. IN MY EYES YOU CAN SEE THE FIRE THAT ONCE LIT MY CHILDHOOD 4101528
AND WHICH WILL FINALLY LIGHT MY DEATH-BED. 4101528

LINES THIRTEEN AND FOURTEEN -
4101529

4101529
A. YOU SEE THAT NIGHT IS COMING AND THE FIRE IS GOING OUT, AND 4101529
THEREFORE YOU MUST LEAVE THE ONE YOU LOVE. 4101529

4101529
B. SEEING THAT I AM GROWING OLD, YOU STILL REALIZE I LOVE YOU 4101529
AND DO NOT WANT TO LEAVE YOU. 4101529

4101529
C. SEEING ME GROW OLD, YOUR LOVE FOR ANOTHER GROWS STRONGER 4101529
BECAUSE YOU WILL SOON HAVE TO REPLACE ME. 4101529

4101529
*D. REALIZING MY LIFE IS NEAR ITS END, YOU LOVE ME MORE BECAUSE 4101529
YOU WILL SOON HAVE TO BE SEPARATED FROM ME. 4101529

****

THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF CRITERIA FOR 0479
JUDGING THE VALUE OF A POEM BY SELECTING THE BEST STATEMENT OF
EACH CRITERIA. %20

DIRECTIONS - SELECT THE BEST COMPLETION. 1

```
THE BEST STATEMENT OF CRITERIA RELATED TO THE CHOICE OF WORDS IN      4101547
A POEM IS                                                             4101547
  A. WORDS SHOULD BE CAREFULLY SELECTED FOR THEIR SENTIMENTAL         4101547
     EFFECT ON THE READER, I.E. *MOTHER, HOME, FAITH*.                4101547
  B. WORDS SHOULD ADHERE TO THE RHYME SCHEME AND METRICAL PATTERN     4101547
     ESTABLISHED IN EACH LINE.                                        4101547
  C. WORDS SHOULD BE ORATORICAL AND ELOQUENT TO UPLIFT THE            4101547
     READER.                                                          4101547
 *D. WORDS SHOULD BEST EXPRESS THE TOTAL MEANING OF THE ENTIRE        4101547
     POEM AND BEAR THEIR FULL WEIGHT IN CONTRIBUTING TO THIS          4101547
     MEANING.                                                         4101547

THE BEST STATEMENT OF CRITERIA RELATED TO THE FORM OF A POEM IS      4101548
  A. THE FORM SHOULD APPEAR STRIKING AND NOVEL TO THE READERS EYE    4101548
     TO CATCH HIS ATTENTION.                                         4101548
 *B. THE FORM SHOULD BE CONSISTENT WITH THE CONTENT SO THAT          4101548
     SOUND AND PATTERN EQUALLY SUPPORT THE MEANING OF THE POEM.      4101548
  C. THE FORM SHOULD FOLLOW A TRADITIONALLY ESTABLISHED PATTERN      4101548
     OF RHYME METER, LINE AND STANZA DIVISION, LENGTH, AND           4101548
     LAYOUT ON A PAGE.                                               4101548
  D. THE FORM SHOULD BEAR NO RELATION TO CONTENT SO THAT IT CAN      4101548
     BE MANIPULATED FOR ITS OWN SAKE.                                4101548

*************************************************************************

GIVEN AN UNFAMILIAR SHORT STORY, THE STUDENT WILL TRANSLATE MAIN          0334
IDEAS BY SELECTING THE PARAPHRASE OF PARTICULAR MAIN IDEAS.  %1□

DIRECTIONS - READ THE SHORT STORY *THE RED DOG* BY HOWARD NAIER.         0039
             ANSWER THE FOLLOWING QUESTION BY CHOOSING THE BEST
             ANSWER.

THE NARRATOR ADMITS THAT SPOOK                                        4100840
  A. WAS AN INDIFFERENT DOG.                                          4100840
  B. WAS RULED BY HIM.                                                4100840
 *C. RULED THE NARRATOR.                                              4100840
  D. COULD NOT BE RULED.                                              4100840

*************************************************************************

THE STUDENT WILL DEMONSTRATE HIS COMPREHENSION OF GIVEN                   0465
QUOTATIONS FROM STORIES HE HAS READ BY SELECTING THE BEST
INTERPRETATION OF EACH QUOTATION.  %2□

SNOW WAS ALREADY FALLING, ALTHOUGH IT WAS ONLY THE LASK WEEK IN       4101472
OCTOBER. WINTER HAD SET IN A MONTH EARLIER THAN USUAL. ALL TRAILS     4101472
AND ROADS WERE COVERED, AND OUR ONLY GUIDE WAS THE SUMMIT WHICH       4101472
IT SEEMED WE WOULD NEVER REACH.                                       4101472
                                                                      4101472
  A. SINCE WINTER CAME EARLY, SPRING WOULD PROBABLY COME LATE,        4101472
     THUS GIVING US AN UNUSUALLY LONG AND BITTER WINTER.              4101472
 *B. WE WERE TRYING TO REACH THE MOUNTAIN TOP, BUT IT SEEMED THE      4101472
     HEAVY, EARLY SNOW WOULD KEEP US FROM IT.                         4101472
  C. WINTER CAME EARLY IN OCTOBER, COVERING ALL TRAILS, HINDERING     4101472
     OUR PROGRESS SO THAT WE DID NOT THINK WE WOULD EVER REACH        4101472
     THE MOUNTAIN TOP.                                                4101472
  D. WINTER USUALLY COMES IN OCTOBER IN THE MOUNTAINS BUT THIS        4101472
     WINTER IT CAME A MONTH EARLIER, CAUSING US TO THINK WE WOULD     4101472
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    NEVER REACH THE SUMMIT OF THE MOUNTAIN WE WERE CROSSING.            4101472

EVERYBODY RODE WITH MARY WHITE -- WHITE AND BLACK, OLD AND YOUNG,       4101473
RICH AND POOR, MEN AND WOMEN. SHE LIKED NOTHING BETTER THAN TO          4101473
FILL THE CAR FULL OF LONG-LEGGED HIGH-SCHOOL BOYS AND AN                4101473
OCCASIONAL GIRL, AND PARADE THE TOWN. SHE NEVER HAD A DATE, NOR         4101473
WENT TO A DANCE, EXCEPT ONCE WITH HER BROTHER, BILL.                    4101473
                                                                        4101473
  A. MARY WHITE WAS ALLOWED TO GO TO DANCES ONLY WITH HER               4101473
     BROTHER.                                                           4101473
  B. BECAUSE SHE FILLED HER CAR WITH BOYS ALL THE TIME, SHE HAD            1473
     TO GO ON DATES WITH HER BROTHER ONLY.                              4101473
 *C. MARY WHITE LIKED BOYS, BUT SHE SEEMED TO PREFER JUST DRIVING       4101473
     ABOUT TOWN WITH THEM RATHER THAN GOING ON DATES OR TO DANCES       4101473
     WITH THEM.                                                         4101473
  D. MARY WHITE LIKED BOYS, BUT DID NOT SHOW SHE LIKED THEM             4101473
     BETTER THAN ALL OTHER KINDS OF PEOPLE.                             4101473

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GIVEN AN UNFAMILIAR POEM, THE STUDENT WILL SHOW KNOWLEDGE OF               0328
UNUSUAL WORD ORDER USED IN A POEM BY SELECTING THOSE LINES
CONTAINING UNUSUAL ORDER.  %1□

                I NEVER SAW A MOOR,                                          97
                I NEVER SAW THE SEA,
                YET KNOW I HOW THE HEATHER LOOKS,
                AND WHAT A WAVE MUST BE.
                I NEVER SPOKE WITH GOD,
                NOR VISITED IN HEAVEN,
                YET CERTAIN AM I OF THE SPOT
                AS IF THE CHART WERE GIVEN.

IN *I NEVER SAW A MOOR* UNUSUAL WORD ORDER IS EVIDENT IN LINES          4100834
  A. THREE AND FOUR.                                                    4100834
  B. FOUR AND EIGHT.                                                    4100834
 *C. THREE AND SEVEN.                                                   4100834
  D. TWO AND SEVEN.                                                     4100834

************************************************************************

THE STUDENT CAN COMPREHEND IDENTIFYING CHARACTERISTICS OF THE              0374
SYMBOL AND THE SYMBOLIC PROCESS BY COMPLETING ITEMS ABOUT SYMBOLS
AND THE SYMBOLIC PROCESS.  %3□

DIRECTIONS - SELECT THE BEST COMPLETION.                                      1

IN A CONTEXT, THE *SYMBOL* IS AN ELEMENT THAT IS                        4100969
  A. NECESSARY                                                          4100969
  B. USUAL                                                              4100969
 *C. CONSPICUOUS                                                            969
  D. UNUSUAL                                                            4100969

A SYMBOL IS CAPABLE OF OCCASIONING                                      4100970
  A. ONLY ONE RESPONSE.                                                 4100970
  B. NO RESPONSE.                                                       4100970
  C. NO RESPONSE, OR ONE RESPONSE.                                      4100970
  D. MANY RESPONSES.                                                    4100970
 *E. NO RESPONSE, OR MANY RESPONSES.                                    4100970
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THE RELATIONSHIP BETWEEN A SYMBOL AND THE THING IT SYMBOLIZES IS       4100971
  A. ACCIDENTAL.                                                      4100971
 *B. ARBITRARY.                                                       4100971
  C. NECESSARY.                                                       4100971
  D. UNCHANGING.                                                      4100971

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THE STUDENT SHOWS COMPREHENSION OF THE CHARACTERISTICS OF THE
SYMBOLIC PROCESS BY COMPLETING STATEMENTS RELATIVE TO THE                 037
SYMBOLIC PROCESS.  %3□

DIRECTIONS - SELECT THE BEST COMPLETION.
                                                                            1
*BECAUSE HE SYMBOLIZES*, MAN IS ABLE TO                               4100972
  A. COMMUNICATE WITH OTHERS.                                         4100972
  B. SOLVE PROBLEMS.                                                  4100972
 *C. DEAL WITH THINGS OUT OF THEIR CONTEXT.                           4100972
  D. FORM BONDS OF AFFECTION WITH OTHERS.                             4100972

WITHOUT SYMBOLIZING, MAN COULD DO ALL OF THE FOLLOWING *EXCEPT*          0973
  A. COMMUNICATE WITH OTHERS.                                         4100973
  B. BUILD STABLE MARRIAGES.                                          4100973
  C. SUCCESSFULLY RAISE HIS OFFSPRING.                                   0973
 *D. POOL KNOWLEDGE OVER GENERATIONS.                                 4100973

WHEN HE COMMUNICATES SYMBOLICALLY, MAN SOMETIMES MISUNDERSTANDS
BECAUSE                                                               4100974
  A. ONE OF THE COMMUNICATORS DOES NOT KNOW THE REAL MEANING OF       4100974
     THE SYMBOL.                                                      4100974
  B. THE SYMBOLS HAVE NO MEANING.                                     4100974
  C. THE COMMUNICATORS DO NOT UNDERSTAND THE SYMBOLIC PROCESS.        4100974
 *D. HE DOES NOT AGREE ON THE MEANING OF THE SYMBOLS.                 4100974
                                                                      4100974

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THE STUDENT WILL SHOW COMPREHENSION OF CONFLICT AS THE BASIS OF
PLOT BY IDENTIFYING THE INITIAL CONFLICT IN A GIVEN SELECTION.%1□        0495

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.
                                                                         0002
THE INITIAL CONFLICT IN *GOD SEES THE TRUTH, BUT WAITS* OCCURS
AT WHICH OF THE FOLLOWING MOMENTSO                                       1852
                                                                      4101852
 *A. THE OFFICER DREW A KNIFE OUT OF A BAG, CRYING, WHOSE KNIFE       4101852
     IS THISO                                                         4101852
                                                                      4101852
  B. IVAN DMITRICH, DO NOT START TODAY. I HAVE HAD A BAD DREAM        4101852
     ABOUT YOU.                                                          1852
                                                                      4101852
  C. SUDDENLY A TROIKA DROVE UP WITH TINKLING BELLS AND               4101852
     OFFICIAL ALIGHTED, FOLLOWED BY TWO SOLDIERS.                     4101852
                                                                      4101852
  D. WHEN HE HAD TRAVELLED HALF-WAY, HE MET A MERCHANT WHOM HE        4101852
     KNEW. AND THEY PUT UP AT THE SAME INN FOR THE NIGHT.             4101852
                                                                      4101852

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THE STUDENT WILL DEMONSTRATE KNOWLEDGE OF THE TERM *CONFLICT* BY
IDENTIFYING ITS ELEMENTS FROM A GIVEN LIST.  %1□                        0502

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.           0002

WHICH ELEMENT LISTED BELOW IS *NOT* INCLUDED IN THE CONCEPT OF
THE TERM *CONFLICT*□                                                4101859
  A. ANTAGONIST                                                     4101859
  B. CRISIS                                                         4101859
 *C. EMPATHY                                                        4101859
  D. STRUGGLE                                                       4101859
  E. TRAGEDY                                                        4101859
                                                                    4101859

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THE STUDENT WILL RECOGNIZE THE RHYTHM OF A GIVEN LINE OF POETRY
BY DETERMINING THE COMBINATION OF STRESSED AND UNSTRESSED              0429
SYLLABLES WHICH CONSTITUTES THE RECURRENT RHYTHMIC UNIT OF A
LINE.  %5□

SELECT THE CORRECT RHYTHMIC UNIT OF THE FOLLOWING LINES.
THE HARBOR BAY WAS CLEAR AS *GLASS,*                                4101300
SO SMOOTHLY IT WAS STREWN□                                          4101300
 *A. IAMBIC                                                         4101300
  B. ANAPESTIC                                                      4101300
  C. TROCHAIC                                                       4101300
  D. DACTYLIC                                                       4101300
                                                                    4101300
SELECT THE CORRECT RHYTHMIC UNIT OF THE FOLLOWING LINE.
  CE UPON A MIDNIGHT *DREARY,*                                      4101301
WHILE I PONDERED WEAK AND WEARY.                                    4101301
  A. IAMBIC                                                             301
  B. ANAPESTIC                                                      4101301
 *C. TROCHAIC                                                       4101301
  D. DACTYLIC                                                       4101301
                                                                    4101301
SELECT THE CORRECT RHYTHMIC UNIT OF THE WORD *SIMILE.*
  A. IAMBIC                                                         4101302
  B. ANAPESTIC                                                      4101302
  C. TROCHAIC                                                       4101302
 *D. DACTYLIC                                                       4101302
                                                                    4101302
SELECT THE CORRECT RHYTHMIC UNIT OF THE WORD *RUNNING.*
  A. IAMBIC                                                            1303
 *B. TROCHAIC                                                       4101303
  C. ANAPESTIC                                                      4101303
  D. DACTYLIC                                                       4101303
                                                                    4101303
SELECT THE CORRECT RHYTHMIC UNIT OF THE FOLLOWING TWO LINES FROM
*MEASLES.*                                                          4101304
*ADAM HAD,EM.*                                                         1304
  A. IAMBIC                                                         4101304
 *B. TROCHAIC                                                       4101304
  C. ANAPESTIC                                                      4101304
  D. DACTYLIC                                                       4101304
                                                                    4101304

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THE STUDENT WILL APPLY HIS KNOWLEDGE OF POETIC DEVICES BY              0430
CORRECTLY IDENTIFYING ALLITERATION.  %1□

SELECT THE CORRECT ANSWER FROM A LIST OF ALTERNATIVES.                 000

SELECT THE ALLITERATIVE SOUNDS IN THE FOLLOWING LINE.              4101305
THE BLAZING BRIGHTNESS OF HER BEAUTIES FLAME.                         1305
  A. THE S SOUND IN BRIGHTNE*SS* AND BEAUTIE*S*.                   4101305
 *B. THE B SOUND IN *B*LAZING AND *B*RIGHTNESS.                    4101305
  C. THE E SOUND IN BRIGHTN*E*SS AND H*E*R.                        4101305
  D. THE T SOUND IN BRIGH*T*NESS AND BEAU*T*IES.                   4101305

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THE STUDENT SHOWS KNOWLEDGE OF THE DEFINITION OF PLOT BY               0376
COMPLETING A DEFINITION.  %2□

DIRECTIONS - SELECT THE BEST COMPLETION.                                  1

THE WORD *PLOT* MAY BE DEFINED AS THE                              4100975
  A. MEANING OF A STORY.                                           4100975
  B. PURPOSE OF A STORY.                                           4100975
  C. WAY A STORY IS MADE.                                          4100975
 *D. ORDERED SEQUENCE OF EVENTS.                                   4100975

IN THE STORY, *PLOT* IS                                            4100976
 *A. WHAT HAPPENS.                                                 4100976
  B. WHY THINGS HAPPEN.                                            4100976
  C. HOW THINGS HAPPEN.                                            410097
  D. BOTH B AND C.                                                 4100976

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THE STUDENT WILL INDICATE HIS KNOWLEDGE OF THE NATURE OF A             0197
PLOT BY SELECTING CONFLICT AND AN ARTIFICIAL ORDERING OF EVENTS
TO DISTINGUISH IT FROM SIMPLE NARRATIVE OR EPISODE.  %2□

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.           0002

WHAT IS THE ONE BASIC ESSENTIAL INGREDIENT OF A PLOTO              4100476
  A. A SERIES OF INCIDENTS                                         4100476
  B. A SERIES OF ORDERED ACTIONS                                   4100476
  C. A NARRATIVE                                                   4100476
 *D. CONFLICT                                                      4100476
  E. DENOUEMENT                                                    4100476

DIRECTIONS - SELECT THE BEST COMPLETION.                                  1

PLOT IS                                                            4100477
 *A. AN ARTIFICIAL ORDERING OF EVENTS.                             4100477
  B. A CHRONOLOGICAL ORDERING OF EVENTS.                           4100477
  C. A COMPLETE RECITAL OF EVENTS LEADING TO CRISIS.               4100477
  D. A SIMPLE NARRATIVE WITH THREE OR MORE EPISODES.               410047
  E. AN EPISODE.                                                   410047

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THE STUDENT SHOWS KNOWLEDGE OF THE DEFINITION OF STYLE BY              0377
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COMPLETING A DEFINITION. %1¤

DIRECTIONS - SELECT THE BEST COMPLETION.

THE WORD *STYLE* MAY BE DEFINED AS 410097
A. WHAT THE STORY IS ABOUT. 410097
*B. HOW THE STORY IS WRITTEN. 410097
C. WHY THE STORY IS WRITTEN. 410097
D. THE HISTORICAL SETTING OF THE STORY. 410097
E. THE PLACE SETTING OF THE STORY. 410097

****

WHEN GIVEN THE CONTENT COMMUNICATION IN FIVE STYLISTICALLY DISTINCT WAYS, THE STUDENT CAN ANALYZE THE COMMUNICATIONS BY EXAMINING THEIR CONTENT AND FORM TO IDENTIFY THE ESSENTIAL COMMONALITY OF THE CONTEXTUAL COMMUNICATION, DISTINGUISH THE SLIGHT CONTEXTUAL VARIATIONS, AND SELECT COMMENTS WHICH REFLECT THE MODIFICATION OF MEANING ACCOMPLISHED BY THE MODIFICATION OF STYLE. %12¤ 039

READ THE FOLLOWING SENTENCES CAREFULLY AND DECIDE WHAT IT MEANS AND HOW IT EXPRESSES THAT MEANING. EACH SENTENCE HAS A LETTER BEFORE IT. USE THAT LETTER IN ANSWERING THE QUESTIONS WHICH FOLLOW THE SENTENCES. 005

A. I HAVE NEVER UNDERSTOOD WHY, BUT MY HONORABLE FATHER TOLD ME TO HONOR MY INSTRUCTORS AND BE GRATEFUL FOR MY OPPORTUNITIES, AND SO I AM PLEASED TO BE ATTENDING THIS SCHOOL.

B. ALTHOUGH THERE ARE INSIDIOUS DETRACTORS AMONG MY PEERS WHO ARE DESIROUS OF LEADING ME AWAY FROM THE BENIFICENT JEWELS OF KNOWLEDGE THAT ADORN MY SOJOURN IN THIS HOUSE OF PLENTY, I AM FIRMLY RESOLVED TO RESIST THEIR VITUPEROUS WAILINGS AND IMPLANT MYSELF MORE DEEPLY IN THE ABUNDANT GARDEN OF INTELLECTUAL PLENTY.

C. IN AN AGE IN WHICH THE CONSANGUINE FAMILY IS TOTALLY DISRUPTED AND EVEN THE CONJUGAL FAMILY IS LOSING ITS STABILITY, IT SEEMS CLEAR THAT THE SOCIALIZATION OF THE YOUNG WILL BE ACCOMPLISHED IN THE SCHOOLS, OR NOT AT ALL.

D. I LOVE FATHERS WHO BEAT ME, MOTHERS WHO HOLD ON SO TIGHT I ALMOST CANNOT BREATHE, THE SOCIETY THAT PREACHES LOVE AND PRACTICES HATE, THE SYSTEM THAT ALLOWS ME TO PROGRESS ON MY OWN MERITS %THOSE MERITS BEING THAT I AM WHITE AND THE SON OF A SUCCESSFUL MAN¤, THE CHURCH-GOERS WHOM CHURCH ONLY TOUCHES ON SUNDAY, THE POLITICAL SYSTEM THAT EXAULTS GRAFT, AND, MOST OF ALL, THE EMBODIMENT OF ALL THIS CULTURAL PLENTY, I LOVE MY SCHOOL.

E. MOMMY, MR. NELSEN IS THE NICEST TEACHER IN THE
WHOLE WORLD.

WHICH ONE OF THOSE COMMUNICATORS DOES NOT LIKE SCHOOL AT ALLO *D 410106

WHICH COMMUNICATOR HAS ATTEMPTED TO DISASSOCIATE HIS PRIVATE
EMOTIONALITY FROM THE COMMUNICATIONO *C 4101068
4101068

WHICH TWO OF THE COMMENTS REFLECT CONFUSION ON THE PART OF THE
SPEAKER BETWEEN THE VALUE OF SCHOOL AND ASSOCIATION WITH AN 4101069
INDIVIDUAL WHO HOLDS AN ATTITUDE ABOUT SCHOOLO 4101069
A. A AND B 4101069
B. B AND C 4101069
C. A AND D 4101069
D. D AND E 4101069
*E. A AND E 4101069
4101069

OF THE FIVE, WHICH COMMENTOR ENJOYS HIMSELF THE MOST AT
SC HOOLO *E 1070
1070

WHICH COMMENTOR PRAISES SCHOOL BECAUSE HE HAS BEEN TOLD HE
SHOULDO *A 4101071
4101071

*DISCOUNTING THE PERSON WHO QUITE CLEARLY THINKS SCHOOL IS A
WASTE OF TIME* WHICH SPEAKER IS MOST *INSINCERE*O *B 4101072
4101072

WHICH COMMENTS ARE PROBABLY *NOT* MADE BY A CHILDO
A. A,C, AND E 1073
B. E, B, AND D 1073
*C. D, C, AND A 107
D. B, E, AND C 107
1073

WHICH COMMENT IS PROBABLY MADE BY A YOUNG CHILDO *E 4101074

A SUMMARY OF THE LITERAL COMMUNICATION OF THE COMMON MEANING OF
THE FIVE SENTENCES IS 4101075
A. I HATE SCHOOL. 4101075
B. I LOVE SCHOOL. 4101075
C. SCHOOL IS A TOTAL WASTE. 4101075
*D. SCHOOL IS VALUABLE. 4101075
4101075

A PHRASE WHICH MAKES ONE DOUBT THE SINCERITY OF THE SPEAKER IS
A. *BE GRATEFUL FOR MY OPPORTUNITIES.* %A□ 4101076
*B. *MY SOJOURN IN THIS HOUSE OF PLENTY.* %B□ 4101076
C. *EVEN THE CONJUGAL FAMILY IS LOSING ITS STABILITY.* %C□ 4101076
D. *THE NICEST TEACHER IN THE WHOLE WORLD.* %E□ 4101076
4101076

THE COMMENT WHICH EMPLOYS SOCIOLOGICAL JARGON IS *C 4101077

THE PERSON WHO HATES SCHOOL EXPRESSES HIS HATE BY
A. MAKING AN EXPLICIT STATEMENT OF HIS FEELINGS. 4101078
*B. LISTING A SERIES OF DOUBTFUL LIKES. 4101078
C. APPEALING TO AN EXTERNAL AUTHORITY. 4101078
D. USING PRETENTIOUS LANGUAGE. 4101078
4101078

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THE STUDENT SHOWS KNOWLEDGE OF THE DEFINITION OF THEME BY
COMPLETING A DEFINITION. %1□ 0378

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DIRECTIONS - SELECT THE BEST COMPLETION.
                                                                        1
 THE WORD *THEME* MAY BE DEFINED AS
   A. WHAT THE STORY IS ABOUT.                                        978
   B. HOW THE STORY IS WRITTEN.                                   4100978
  *C. WHY THE STORY IS WRITTEN.                                   4100978
   D. THE TIME-SPACE CONTEXT OF THE STORY.                        4100978
                                                                  4100978

***************************************************************************

THE STUDENT SHOWS COMPREHENSION OF THEME AND MORAL BY SELECTING
THE NUMBER OF VALUES STATED IN EACH. %1¤                              0380

DIRECTIONS - SELECT THE BEST COMPLETION.
                                                                        1
THEME DIFFERS FROM MORAL IN THAT THEME IS MORE
  A. DEFINITELY STATED.                                           4100982
  B. POSITIVELY EXPRESSED.                                        4100982
 *C. RESTRICTED.                                                  4100982
  D. CLEARLY STATED.                                              4100982
                                                                  4100982
A MORAL IS ...... EXPLICITLY STATED IN THE STORY.
  A. ALWAYS                                                       4100983
 *B. USUALLY                                                      4100983
  C. SELDOM                                                       4100983
  D. NEVER                                                        4100983
                                                                  4100983
A THEME IS ..... EXPLICITLY STATED IN THE STORY.
  A. ALWAYS                                                       4100984
  B. USUALLY                                                      4100984
 *C. SELDOM                                                       4100984
  D. NEVER                                                            984
                                                                      984

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THE STUDENT SHOWS KNOWLEDGE OF THE DEFINITION OF TWO-VALUEDNESS
AND MULTI-VALUEDNESS BY COMPLETING DEFINITIONS.  %2¤                  0381

DIRECTIONS - SELECT THE BEST COMPLETION.
                                                                        1
THE WORD *TWO-VALUEDNESS* IS DEFINED AS MEANING THAT WAY OF
THINKING WHICH                                                    4100985
  A. WEIGHS ALL RELEVANT FACTORS BEFORE DECIDING.                 4100985
 *B. DECIDES UPON ONE CONCLUSION AS THE RIGHT ONE.                4100985
  C. ADMITS ALL CONFLICTING OPINIONS AS PLAUSIBLE.                4100985
  D. WEIGHS ONLY TWO FACTORS WHEN MAKING A DECISION.              4100985
  E. SETTLES FOR THE RIGHTNESS OF TWO SOLUTIONS TO A PROBLEM.     4100985
                                                                  4100985
THE WORD *MULTI-VALUEDNESS* IS DEFINED AS MEANING THAT WAY OF
THINKING WHICH                                                    4100986
 *A. RECOGNIZES FALSEHOOD VALUE IN ITS OWN CONCLUSION.            4100986
  B. WEIGHS MANY FACTORS AND THEN MAKES AN UNCHANGEABLE DECISION. 4100986
  C. COMES TO NO CONCLUSIONS.                                     4100986
  D. EXPOSES THE ERROR OF ALL THE WRONG CONCLUSIONS.              4100986
  E. RECOGNIZES THAT PROBLEMS DO NOT HAVE SOLUTIONS.              4100986
                                                                  4100986

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THE STUDENT, BY RECOGNIZING *CHARACTERISTICS* AND *EXAMPLES* OF          0382
TWO-VALUED AND MULTI-VALUED STATEMENTS, WILL SHOW COMPREHENSION
OF THE WORDS *TWO-VALUED* AND *MULTI-VALUED.*  %6¤

DIRECTIONS - SELECT THE BEST COMPLETION.

THE STATEMENT *ALL WHO ARE NOT FOR ME ARE AGAINST ME* IS                 4100987
 *A. TWO-VALUED, BECAUSE THE LISTENER IS FORCED INTO ONE OF TWO          4100987
     CLASSIFICATIONS.                                                    4100987
  B. TWO-VALUED, BECAUSE ALL RELIGIOUS STATEMENTS ARE TWO-VALUED.        4100987
  C. MULTI-VALUED, BECAUSE THIS WAS SAID BY CHRIST, AND HE WAS           4100987
     MULTI-VALUED.                                                       4100987
  E. MULTI-VALUED, BECAUSE IT APPLIES TO ALL KINDS OF PEOPLE.            4100987

THE *PROCESS* THAT THIS QUESTION AND QUESTION NUMBER ONE DEMAND          4100988
OF THE ANSWERER IS                                                       4100988
 *A. TWO-VALUED.                                                         4100988
  B. MULTI-VALUED.                                                       4100988
  C. NEITHER TWO-VALUED NOR MULTI-VALUED.                                   0988
  D. IMPOSSIBLE TO DETERMINE WITHOUT DISCOVERING MORE OF THE             4100988
     CONTEXT.                                                            4100988

SEMANTICS DEMANDS THAT A STUDENT ..... BE MULTI-VALUED.                  4100989
  A. ALWAYS                                                              4100989
 *B. USUALLY                                                             4100989
  C. SELDOM                                                              4100989
  D. NEVER                                                               4100989

THE SEMANTICIST WOULD SAY THAT THE TWO-VALUED RESPONSE IS                4100990
  A. ALWAYS APPROPRIATE.                                                 4100990
  B. NEVER APPROPRIATE.                                                  4100990
 *C. APPROPRIATE IN CRISIS SITUATIONS.                                   4100990
  D. APPROPRIATE IN INTERNATIONAL DIPLOMACY.                             4100990

REGARDING A STATEMENT ABOUT WHICH HE IS TWO-VALUED, THE TWO-             4100991
VALUED INDIVIDUAL WOULD SAY A CHOICE HE DOES *NOT* SELECT HAS            4100991
 *A. NO TRUTH VALUE.                                                     4100991
  B. TRUTH VALUE TOO SMALL TO MEASURE.                                   4100991
  C. TRUTH VALUE HE CHOOSES TO IGNORE.                                   4100991
  D. AS MUCH TRUTH VALUE AS HIS CHOICE.                                  4100991

THE STATEMENT *ALL STATEMENTS HAVE SOME TRUTH VALUE*                     4100992
  A. IS TWO-VALUED.                                                      4100992
 *B. IS MULTI-VALUED.                                                    4100992
  C. HAS NO TRUTH VALUE.                                                 4100992
  D. HAS COMPLETE TRUTH VALUE.                                           4100992


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THE STUDENT WILL DEMONSTRATE HIS ABILITY TO RELATE THE IDEA OF A         0342
PARAPHRASE TO THE IDEA POEM STUDIED IN CLASS BY SELECTING THAT
POEM WHOSE THEME IS BEST DESCRIBED IN THE PARAPHRASE.  %10¤

DIRECTIONS - CHOOSE THE POEM WHOSE MAIN IDEA IS BEST DESCRIBED BY        0040
             EACH PARAPHRASE.

THE IMPLEMENTATION OF MANS KNOWLEDGE MAY ULTIMATELY DESTROY MAN.         4100851
  A. *AN EPICURE*                                                        4100851
  B. *THE PURIST*                                                        4100851
 *C. *ATOMIC COURTESY*                                                   4100851
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  D. *THE END OF THE WORLD*                                          4100851

THE DESIRE TO WANT WHAT EVERYONE ELSE HAS IS TYPICAL OF THE          4100852
MAJORITY.                                                            4100852
  A. *THE RHINOCEROS*                                                4100852
 *B. *AN EPICURE*                                                    4100852
  C. *KINDLY UNHITCH THAT STAR, BUDDY*                               4100852
  D. *JABBERWOCKY*                                                   4100852
                                                                     4100852

TO MAINTAIN TO A RIDICULOUS DEGREE THAT YOU ARE RIGHT MAY BE         4100853
DETRIMENTAL TO YOUR WELL BEING.                                      4100853
 *A. *MIKE O DAY*                                                    4100853
  B. *THE PURIST*                                                    4100853
  C. *THE RHINOCEROS*                                                4100853
  D. *ATOMIC COURTESY*                                               4100853
                                                                     4100853

TRYING TO ACHIEVE SUCCESS BY BEING BETTER THAN YOUR NEIGHBOR IS      4100854
NOT NECESSARILY A VIRTUE.                                            4100854
 *A. *KINDLY UNHITCH THAT STAR, BUDDY*                               4100854
  B. *HI-YO, HI-YO, DISCERNIBLE TODAY*                               4100854
  C. *MIKE O DAY*                                                        854
  D. *JABBERWOCKY*                                                   4100854
                                                                     4100854

SOMETIMES PEOPLE ARE SCIENTIFIC AND OBJECTIVE TO THE EXTENT THAT     41 0855
THEY BECOME UNFEELING AND MACHINELIKE.                               4100855
  A. *HI-YO, HI-YO, DISCERNIBLE TODAY*                               4100855
  B. *BOY AT THE WINDOW*                                             4100855
 *C. *THE PURIST*                                                    4100855
  D. *AN EPICURE*                                                    4100855
                                                                     4100855

SURROUNDED BY SECURITY, TODAYS CHILDREN ARE NEVERTHELESS INSECURE    4100856
AND FEARFUL.                                                         4100856
  A. *OLD CHRISTMAS MORNING*                                         4100856
 *B. *BOY AT THE WINDOW*                                             4100856
  C. *THIRTEEN O CLOCK*                                              4100856
  D. *O WHAT IS THAT SOUNDO*                                         4100856
                                                                     4100856

ONE OF THE FUNDAMENTAL TRUTHS OF HUMANITY IS THAT WE CONTINUALLY     4100857
LONG FOR AN IDEAL PLACE OR IDEAL LIFE.                               4100857
 *A. *ELDORADO*                                                      4100857
  B. *DANNY DEEVER*                                                  4100857
  C. *CRYSTAL MOMENT*                                                4100857
  D. *THE EVE OF WATERLOO*                                           4100857
                                                                     4100857

IT IS NOT SO MUCH THE DEAD WHO HAUNT THE LIVING, BUT THE LIVING      4100858
WHO HAUNT THE DEAD.                                                  4100858
  A. *DANIEL WEBERS HORSES*                                          4100858
  B. *O WHAT IS THAT SOUNDO*                                             858
  C. *DANNY DEEVER*                                                  4100858
 *D. *THIRTEEN O CLOCK*                                              4100858

A PERSON IS RESPONSIBLE FOR HIS OWN FREEDOM.                         4100859
  A. *AN OLD-TIME SEA-FLIGHT*                                        4100859
  B. *KEVIN BARRY*                                                   4100859
 *C. *OUR FATHERS FOUGHT FOR LIBERTY*                                4100859
  D. *FREEDOM*                                                       4100859
                                                                     4100859

LOVE IS NOT AN ANSWER. IT ONLY CREATES MORE QUESTIONS.               4100860
  A. *HEAD AND HEART*                                                4100860
  B. *THE GLOVE AND THE LIONS*                                       4100860
 *C. *DISAPPOINTMENT*                                                    860
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D. *WHEN I WAS ONE-AND-TWENTY* 860

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THE STUDENT WILL SHOW HIS ABILITY TO IDENTIFY THEME OF A SHORT 0332
STORY BY SELECTING THE THEME OF *THE BISHOPS CANDLESTICKS* BY
HUGO. %1□

DIRECTIONS - SELECT THE BEST COMPLETION. 1

THE THEME IN VICTOR HUGOS *THE BISHOPS CANDLESTICKS* IS 4100838
A. CRIME DOES NOT PAY. 4100838
B. ONCE A CRIMINAL, ALWAYS A CRIMINAL. 4100838
*C. DO UNTO OTHERS AS YOU WOULD HAVE THEM DO UNTO YOU. 4100838
D. IT IS ONLY THROUGH GODS GRACE THAT ANY OF US OWNS ANYTHING. 4100838

****

THE STUDENT WILL ANALYZE AN UNFAMILIAR SHORT STORY FOR ITS 0340
UNSTATED THEME AND SELECT THAT THEME WHICH BEST APPLIES TO THE
STORY. %1□

DIRECTIONS-- READ THE SHORT STORY *THE RED DOG* BY HOWARD NAIER. 0039
ANSWER THE FOLLOWING QUESTION BY CHOOSING THE BEST ANSWER.

THE THEME OF THIS SHORT STORY IS THAT 4100848
*A. SOMETIMES WE MUST DO THINGS THAT WILL HURT OTHERS BUT ARE 0848
ONLY FOR THEIR OWN GOOD. 4100848
B. LOVE IS NOT THE POWERFUL FORCE IT SEEMS. 4100848
C. A DOG IS A MANS BEST FRIEND. 4100848
D. DOGS CAN SOMETIMES BE MORE HUMANE THAN MAN. 4100848

****

THE STUDENTS WILL DEMONSTRATE KNOWLEDGE OF THE MEANS OF 0402
CHARACTERIZATION BY IDENTIFYING POSSIBLE MEANS. %1□

1. WHAT THE CHARACTER SAYS 1167
2. WHAT OTHER CHARACTERS SAY ABOUT HIM 1167
3. WHAT THE CHARACTER DOES 1167
4. DIRECT STATEMENTS OF AUTHOR 1167
1167
WHICH OF THE ABOVE STATEMENTS ARE MEANS OF CHARACTERIZATION□ 1167
A. 1 AND 4 1167
B. 2 AND 3 1167
C. 1,3, AND 4 1167
*D. ALL 4 STATEMENTS 1167

****

THE STUDENT, BY SELECTING APPROPRIATE STATEMENTS CONCERNING THE 0403
RELATIONSHIPS BETWEEN THE MEANS OF CHARACTERIZATION AND THE
QUALITIES OR CHARACTERISTICS OF CHARACTERIZATION, WILL SHOW
COMPREHENSION OF THE ELEMENTS OF CHARACTERIZATION. %5□

DIRECTIONS - SELECT THE BEST COMPLETION. 1

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THE AUTHOR CAN BEST DEMONSTRATE A CHARACTERS HYPOCRISY BY            4101168
SHOWING A DISCREPANCY BETWEEN                                        4101168
  A. WHAT OTHERS SAY OF THE CHARACTER AND WHAT THE CHARACTER SAYS    4101168
     OF HIMSELF.                                                     4101168
  B. WHAT OTHERS SAY OF THE CHARACTER AND WHAT THE CHARACTER         4101168
     DOES.                                                           4101168
 *C. WHAT THE CHARACTER DOES AND WHAT THE CHARACTER SAYS.            4101168
  D. WHAT HE %THE AUTHOR¤ SAYS ABOUT THE CHARACTER AND WHAT THE      4101168
     CHARACTER SAYS ABOUT HIMSELF.                                   4101168

THE *MOST POWERFUL* MEANS OF CHARACTERIZATION IS                     4101169
  A. THE CHARACTERS SPEECH.                                          4101169
 *B. THE CHARACTERS ACTION.                                          4101169
  C. OTHER CHARACTERS SPEECH ABOUT A CHARACTER.                      4101169
  D. THE AUTHORS SPEECH ABOUT A CHARACTER.                           4101169

THE *BEST CONVINCING* MEANS OF CHARACTERIZATION, FOR THE MODERN      4101170
READER, IS                                                           4101170
  A. THE CHARACTERS SPEECH.                                          4101170
  B. THE CHARACTERS ACTION.                                          4101170
  C. OTHER CHARACTERS SPEECH ABOUT A CHARACTER.                      4101170
 *D. THE AUTHORS SPEECH ABOUT A CHARACTER.                           4101170

THE BIGGEST DANGER OF ACCEPTING ONE CHARACTERS ESTIMATION OF         4101171
ANOTHER IS                                                           4101171
  A. EVERYBODY LIES.                                                 4101171
  B. ONE MAN IS NOT BRIGHT ENOUGH TO BE RELIED ON.                   4101171
 *C. EVERYONE SEES THINGS THROUGH THE FILTER OF HIS OWN              4101171
     CHARACTER.                                                      4101171
  D. YOU SHOULD MAKE YOUR OWN ESTIMATION OF A CHARACTER.             4101171

ALL OF THE FOLLOWING ARE RECOGNIZED AS BEING NECESSARY FOR A         4101172
GOOD CHARACTERIZATION *EXCEPT*                                       4101172
  A. HE BEHAVES IN A REASONABLY CONSISTENT WAY THROUGHOUT THE        4101172
     STORY.                                                          4101172
  B. HIS BEHAVIOR COINCIDES WITH WHAT ONE MIGHT EXPECT OF AN         4101172
     ACTUAL MAN IN ACTUAL EXPERIENCE.                                4101172
  C. HIS PERSONALITY IS REVEALED AS BEING ADJUSTABLE TO CHANGING     4101172
     SITUATIONS AND IS MANY FACETED.                                 4101172
 *D. HE BEHAVES IN A WAY COMPATIBLE WITH THE ETHICAL STANDARDS OF    4101172
     HIS TIME AND PLACE.                                             4101172
  E. ALL OF THESE *ARE* RECOGNIZED AS NECESSARY FOR GOOD             4101172
     CHARACTERIZATION.                                               4101172


*************************************************************************

THE STUDENT, BY RECOGNIZING THE DEFINITIONS OF PROTAGONIST,             0404
ANTAGONIST, SYMPATHY, FOIL, AND PERSONA, WILL DEMONSTRATE HIS
KNOWLEDGE OF CHARACTERIZATION.  %5¤

  A. PROTAGONIST                                                         106
  B. ANTAGONIST                                                      4101173
  C. PERSONA                                                         4101173
  D. FOIL                                                               1173
  E. AGENT                                                           4101173

THE MAJOR CHARACTER FOR WHOM YOU FEEL SYMPATHY IS THE .....  *A      4101173

.....   *C                                                              1174
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A CHARACTER WHO EXISTS MERELY TO DEVELOP ANOTHER CHARACTER IS 4101175
THE ..... *D 4101175

THE MAJOR CHARACTER FOR WHOM YOU DO NOT FEEL SYMPATHY IS 4101176
THE ..... *D 4101176

THE *LITERARY* DEFINITION OF SYMPATHY IS 4101177
A. THE QUALITY OF TENDERNESS AND MERCY. 4101177
*B. RESPECT, ADMIRATION, AND IDENTIFICATION. 4101177
C. PITY. 4101177
D. SORROW. 4101177

****

THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF THE CHARACTERS IN THE SHORT STORIES STUDIED IN CLASS BY SELECTING A TRAIT WHICH IS *NOT* CHARACTERISTIC OF THE CHARACTER DESCRIBED. %1¤ 0330

DIRECTIONS - SELECT THE BEST COMPLETION. 1

MISS LYONE IN *THE ZONE OF QUIET* BY RING LARDNER CAN BE 4100836
CHARACTERIZED BY ALL OF THE FOLLOWING *EXCEPT* 4100836
A. CONCEITED. 4100836
B. TALKATIVE. 4100836
C. STUPID. 4100836
*D. COMFORTING. 4100836

****

GIVEN AN UNFAMILIAR SHORT STORY, THE STUDENT WILL DEMONSTRATE HIS ABILITY TO DRAW CONCLUSIONS ABOUT CHARACTERS BASED UPON THE CHARACTERS ACTIONS BY SELECTING THE APPROPRIATE IMPLICATION OF A CHARACTERS ACTIONS. %1¤ 0335

DIRECTIONS-- READ THE SHORT STORY *THE RED DOG* BY HOWARD NAIER. ANSWER THE FOLLOWING QUESTION BY CHOOSING THE BEST ANSWER. 0039

WE CAN TELL BY SPOOKS ACTIONS THAT HE 4100841
A. FORGOT HIS ORIGINAL OWNER. 4100841
B. LOVED THE COUNTRY. 4100841
*C. REMEMBERED HIS ORIGINAL OWNER. 4100841
D. LOVED HIS NEW FOUND FREEDOM. 4100841

****

GIVEN AN UNFAMILIAR SHORT STORY, THE STUDENT WILL DEMONSTRATE HIS ABILITY TO ANALYZE THE MAIN CHARACTERS ATTITUDE TOWARD HIMSELF BY SELECTING THE ALTERNATIVE WHICH REFLECTS THE MAIN CHARACTERS ATTITUDE TOWARD HIS OWN ACTIONS. %1¤ 0338

DIRECTIONS-- READ THE SHORT STORY *THE RED DOG* BY HOWARD NAIER. ANSWER THE FOLLOWING QUESTION BY CHOOSING THE BEST ANSWER. 0039

THE NARRATOR 4100844
A. THINKS THAT HE MADE THE RIGHT DECISION. 4100844
B. FEARS THAT HE MADE THE WRONG DECISION. 4100844
*C. DOES NOT KNOW IF HE MADE THE RIGHT DECISION. 4100844
D. DISCOVERS HE HAS MADE THE RIGHT DECISION. 4100844

* * *

GIVEN AN UNFAMILIAR SHORT STORY, THE STUDENT WILL DEMONSTRATE HIS
ABILITY TO ANALYZE THE MOTIVES FOR A CHARACTERS ACTIONS BY 0339
SELECTING THE REASON FOR A CHARACTERS DECISION. %3¤

DIRECTIONS-- READ THE SHORT STORY *THE RED DOG* BY HOWARD NAIER.
ANSWER THE FOLLOWING QUESTION BY CHOOSING THE BEST ANSWER. 0039

THE DECISION THE NARRATOR MADE WAS BASED UPON HIS BELIEF THAT 4100845
A. SPOOK DID NOT LOVE HIM ANYMORE. 4100845
B. SPOOK WOULD BE TOO MUCH TROUBLE IN THE CITY. 4100845
*C. SPOOK WOULD BE BETTER OFF IN THE COUNTRY. 4100845
D. SPOOKS NEW OWNER COULD GIVE HIM MORE LOVE. 4100845
4100845

WE CAN CONCLUDE FROM HIS ACTIONS THAT SPOOK WANTED TO 4100846
A. STAY IN THE COUNTRY. 4100846
B. GO TO THE CITY. 4100846
C. STAY WITH THE BOY IN THE PASTURE. 4100846
*D. GO WITH HIS ORIGINAL OWNER. 4100846
4100846

THE NARRATORS DECISION PROVES THAT
A. HE DID NOT REALLY LOVE THE DOG SINCE HE GAVE HIM UP. 4100847
B. HE LOVED THE DOG BUT LOVED HIS WIFE MORE. 4100847
C. HE LOVED THE DOG, BUT LOVED THE CITY LIFE MORE. 4100847
*D. HE LOVED THE DOG SO MUCH THAT HE COULD, IF NECESSARY, GIVE 4100847
IT UP. 4100847
4100847

* * *

THE STUDENT, BY SELECTING STATEMENTS WHICH REVEAL THE FUNCTION OF
SETTING, WILL DEMONSTRATE KNOWLEDGE OF SETTING. %3¤ 0405

DIRECTIONS - SELECT THE BEST COMPLETION.
1

THE TWO ELEMENTS OF SETTING ARE
A. TIME AND ACTIVITY. 4101178
B. ACTIVITY AND CHARACTER. 4101178
C. CHARACTER AND PLACE. 4101178
D. PLACE AND ACTIVITY. 4101178
*E. PLACE AND TIME. 4101178
4101178

THE STATEMENT THAT *BEST* EXPRESSES THE RELATIONSHIP BETWEEN
SETTING AND ACTION IS 4101179
A. SETTING DETERMINES ACTION. 4101179
*B. SETTING INFLUENCES ACTION. 4101179
C. SETTING AND ACTION ARE UNRELATED. 4101179
D. SETTING AND ACTION ARE *USUALLY* UNRELATED. 4101179
4101179

THE STATEMENT WHICH *BEST* EXPRESSES THE RELATIONSHIP BETWEEN
SETTING AND CHARACTER IS 4101180
A. THE CHARACTER CONSTRUCTS HIS OWN ENVIRONMENT. 4101180
B. THE SETTING DETERMINES THE CHARACTERS PERSONALITY. 4101180
*C. THERE IS A MUTUAL INTERACTION BETWEEN CHARACTER AND 4101180
SETTING. 4101180
D. THERE IS NO NECESSARY RELATIONSHIP BETWEEN CHARACTER AND 4101180
SETTING. 4101180
4101180

****

GIVEN AN UNFAMILIAR SHORT STORY, THE STUDENT WILL DEMONSTRATE HIS ABILITY TO COMPREHEND THE IMPORTANCE OF A PARTICULAR SETTING OF A SHORT STORY BY COMPLETING THAT REASON WHY THE SETTING IS IMPORTANT. %1¤ 033

DIRECTIONS-- READ THE SHORT STORY *THE RED DOG* BY HOWARD NAIER. ANSWER THE FOLLOWING QUESTION BY CHOOSING THE BEST ANSWER. 0039

SETTING %THE COUNTRY VS. THE CITY¤ IS IMPORTANT IN THIS STORY 4100842
BECAUSE IT PROVIDES FOR THE CONFLICT BETWEEN 4100842
A. SPOOK AND THE NARRATOR. 4100842
*B. THE NARRATOR AND HIMSELF. 4100842
C. THE NARRATOR AND HIS WIFE. 4100842
D. THE NARRATOR AND CROKER. 4100842

****

THE STUDENT WILL ANALYZE AN UNFAMILIAR SHORT STORY FOR ITS TONE AND SELECT THE TONE USED IN THE SHORT STORY. %1¤ 0337

DIRECTIONS-- READ THE SHORT STORY *THE RED DOG* BY HOWARD NAIER. ANSWER THE FOLLOWING QUESTION BY CHOOSING THE BEST ANSWER. 0039

THE TONE IN THIS STORY IS 4100843
*A. SERIOUS. 4100843
B. MOCK-SERIOUS. 410084
C. LIGHT. 4100843
D. MYSTERIOUS. 4100843

****

THE STUDENT CAN CORRECTLY IDENTIFY THE POINT OF VIEW OF A STORY AND THE LIMITATION OF THE FIRST POINT OF VIEW BY RECALLING HIS KNOWLEDGE OF PERSONS TELLING THE STORY %NARRATOR, AUTHOR, OBSERVER, ETC.¤ %4¤ 0196

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0002

WHEN A STORY IS TOLD BY A NARRATOR, THE STORY IS TOLD IN WHAT 4100472
PERSONO 4100472
*A. FIRST 4100472
B. SECOND 4100472
C. THIRD 4100472
D. FIRST AND THIRD 4100472
E. SECOND AND THIRD 4100472

WHEN THE STORY IS TOLD BY AN OBSERVER WHO REPORTS ONLY WHAT THE 4100473
CHARACTERS SAY AND DO, THE STORY IS SAID TO BE TOLD FROM WHAT 4100473
POINT OF VIEWO 4100473
A. FIRST PERSON 410047
B. SECOND PERSON 410047
*C. THIRD PERSON 4100473
D. OMNISCIENT 4100473
E. CONFIDENTIAL 4100473

WHEN THE STORY IS TOLD BY AN ALL-KNOWING AUTHOR WHO CAN TELL THE 4100474

READER WHAT THE CHARACTERS THINK AND FEEL. THE STORY IS SAID TO 4100474
BE TOLD FROM WHAT POINT OF VIEWO 4100474
A. SIMPLE FIRST PERSON 4100474
B. SIMPLE SECOND PERSON 4100474
C. THIRD PERSON OMNISCIENT 4100474
D. THIRD PERSON CONFIDENTIAL 4100474
E. FIRST PERSON CONFIDENTIAL 4100474

STORIES TOLD IN THE FIRST PERSON POINT OF VIEW HAVE WHICH 4100475
LIMITATIONO 4100475
A. LACK OF REALISM 4100475
B. LACK OF VIVIDNESS 4100475
C. ABSENCE OF CONVICTION 4100475
*D. INABILITY TO DESCRIBE INNER THOUGHTS AND FEELINGS OF OTHERS. 4100475
E. PREJUDICE OF AUTHOR IN COMMUNICATING OTHERS INNER THOUGHTS. 4100475

****

THE STUDENT CAN SHOW KNOWLEDGE OF POINT OF VIEW BY IDENTIFYING
CHARACTERISTICS ASSOCIATED WITH EACH KIND OF POINT OF VIEW. %6n 0400

DIRECTIONS - SELECT THE BEST COMPLETION.

1

FICTION WRITTEN IN THE FIRST PERSON IS MOST SIMILIAR IN STYLE TO 4101155
*A. A FRIENDLY LETTER. 4101155
B. A BIBLICAL PASSAGE. 4101155
C. AN ARTICLE OF THE U. S. CONSTITUTION. 4101155
D. A SHAKESPEARIAN PLAY. 4101155

ACCOMPLISHMENT OF THE PERSONAL POINT OF VIEW IS 1156
A. ESTABLISHMENT OF READERS TRUST IN AUTHORS OBJECTIVITY. 4101156
B. ESTABLISHMENT OF READERS TRUST IN AUTHORS WISDOM. 4101156
*C. ESTABLISHMENT OF AN EMOTIONAL BOND BETWEEN AUTHOR AND
READER. 1156
D. ESTABLISHMENT OF CLEARLY DELINEATED MINOR CHARACTERS. 1156
4101156

THE PASSAGE WRITTEN FROM A THIRD PERSON OBJECTIVE STYLE WOULD BE 4101157
MOST SIMILAR TO A 4101157
A. RELIGIOUS TRACT. 4101157
B. NOVEL BY SALINGER. 4101157
*C. NEWS STORY. 4101157
D. POEM. 4101157

THE THIRD PERSON OBJECTIVE STYLE IS MOST LIKELY TO ACCOMPLISH 4101158
A. THE EMOTIONAL INVOLVEMENT OF THE READER. 4101158
*B. THE RATIONAL PARTICIPATION OF THE READER. 4101158
C. THE WINNING OF THE READER TO THE AUTHORS POSITION. 4101158
D. THE INTELLECTUAL DISSATISFACTION OF THE READER. 4101158

THE NARRATOR OF A STORY WRITTEN FROM THE THIRD PERSON OBJECTIVE 4101159
POINT OF VIEW 4101159
A. *MAY BE* THE PROTAGONIST. 4101159
B. *IS* THE PROTAGONIST. 4101159
*C. *MAY BE* A MINOR CHARACTER. 4101159
D. *IS* AN INVISIBLE OBSERVER. 4101159

THE IDENTIFYING CHARACTERISTIC OF THE THIRD PERSON OMNISCIENT 1160
POINT OF VIEW IS THAT THE NARRATOR 4101160
A. IS THE PROTAGONIST OF THE STORY. 4101160
B. IS UNCONCERNED WITH THE EVENTS OF THE STORY. 4101160

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 *C. SEES INSIDE THE MINDS OF THE CHARACTERS.                    4101160
  D. IS THE *PERSONA* FOR THE AUTHORS VIEWS.                     4101160


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THE STUDENT WILL ANALYZE A GIVEN PASSAGE BY IDENTIFYING WHAT       0401
POINT OF VIEW A PASSAGE IS WRITTEN FROM, SELECTING STATEMENTS
WHICH DOCUMENT HIS CHOICES, AND SELECTING REVISIONS FOR THE
PASSAGE WHICH CHANGE THE POINT OF VIEW IN A SPECIFIED
DIRECTION.  %5¤

DIRECTIONS - READ THE FOLLOWING PASSAGE AND DECIDE THE *POINT OF    0061
             VIEW* FROM WHICH IT IS WRITTEN. SELECT REASONS FOR
             YOUR DECISION AND BE READY TO MODIFY THE PASSAGE SO
             THAT IT IS WRITTEN FROM A DIFFERENT POINT OF VIEW.


%1¤ KENT ENTERED THE ROOM.
%2¤ THE BLOOD WAS STILL COMING FROM CARLAS SEVERED ARM, BUT NOT
    AS RAPIDLY NOW.
%3¤ THE UNDER-SHEET WAS PINK AND SCARLET.
%4¤ KENT KNELT BY THE BED.
%5¤ I LOVE YOU, CARLA, HE SAID.
%6¤ BUT CARLA WAS DEAD.

THE PASSAGE IS WRITTEN FROM THE ..... POINT OF VIEW BECAUSE .....  4101162
  A. FIRST PERSON...OF THE USE OF I IN SENTENCE FIVE.              4101162
  B. THIRD PERSON OMNISCIENT... THE EMPHASIS ON THE BLOOD INTENDS     1162
     TO GRIP THE READER EMOTIONALLY.                                410116.
  C. THIRD PERSON OMNISCIENT...THERE IS NO ONE IN THE ROOM TO         1162
     RECORD THE SCENE.                                             4101162
 *D. THIRD PERSON OBJECTIVE...ALL THE ACTIVITY IS VERIFIABLE BY    4101162
     AN IMPARTIAL OBSERVER.                                        4101162
  E. THIRD PERSON OBJECTIVE...CARLAS FEELINGS ON DYING ARE NOT     4101162
     RELATED.                                                      4101162

THE ADDITION OF THE WORDS *DESPONDENTLY* AT THE END OF SENTENCE    4101163
ONE AND *FERVENTLY* AT THE END OF SENTENCE FOUR WOULD              4101163
  A. NOT AFFECT THE POINT OF VIEW OF THE PASSAGE.                  4101163
  B. MAKE THE PASSAGE A *BETTER EXAMPLE* OF THE THIRD PERSON       4101163
     OMNISCIENT POINT OF VIEW.                                        1163
 *C. *CHANGE* THE PASSAGE TO THE THIRD PERSON OMNISCIENT POINT OF     1163
     VIEW.                                                         4101163
  D. MAKE THE PASSAGE A BETTER EXAMPLE OF THIRD PERSON OBJECTIVE   4101163
     BECAUSE KENTS FEELINGS WOULD BE MORE CLEARLY EXPRESSED.       4101163

THE RHYME OF SENTENCES FOUR, FIVE, AND SIX                         4101164
  A. IS TYPICAL OF THIRD PERSON OBJECTIVE POINT OF VIEW.           4101164
  B. PROVES THAT THE PASSAGE IS THIRD PERSON OMNISCENT.            4101164
  C. LEADS ONE TO SUSPECT THE PRESENCE OF THIRD PERSON OBJECTIVE.     1164
 *D. MIGHT HAVE BEARING ON DETERMINING THE POINT OF VIEW.             1164

IF SENTENCE ONE WERE REVISED TO READ *KENT KNEW THAT CARLA WAS        1165
DYING AS HE ENTERED THE ROOM, AND HIS HEART WAS BREAKING* THE      4101165
POINT OF VIEW OF THIS PASSAGE WOULD                                4101165
 *A. BECOME OMNISCIENT.                                               1165
  B. BECOME PERSONAL.                                              4101165
  C. BECOME OBJECTIVE.                                             4101165
  D. REMAIN OMNISCIENT.                                               1165
  E. REMAIN OBJECTIVE.                                             4101165
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IF SENTENCE SIX WERE REVISED TO READ *BUT THE VITAL FORCES THAT
HAD ANIMATED CARLAS BEING HAD FLED. AND SHE EXPIRED* THE POINT OF      4101166
VIEW OF THE PASSAGE WOULD                                              4101166
 A. REMAIN OMNISCIENT.                                                 4101166
 B. MOVE TOWARD OMNISCIENT.                                               1166
 C. REMAIN PERSONAL.                                                      1166
*D. BE UNAFFECTED.                                                     4101166
                                                                       4101166

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GIVEN AN UNFAMILIAR SHORT STORY, THE STUDENT WILL DETERMINE ITS
NARRATOR AND SELECT THE TYPE OF NARRATION USED IN THE SHORT               0333
STORY. %1¤

DIRECTIONS-- READ THE SHORT STORY *THE RED DOG* BY HOWARD NAIER.
ANSWER THE FOLLOWING QUESTION BY CHOOSING THE BEST ANSWER.                0039

THE NARRATOR OF THIS SHORT STORY IS
 A. THIRD PERSON.                                                      4100839
 B. FIRST PERSON.                                                      4100839
*C. FIRST PERSON - THE AUTHOR.                                         4100839
 D. SECOND PERSON.                                                     4100839
                                                                       4100839

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THE STUDENT WILL DEMONSTRATE KNOWLEDGE OF VARIOUS KINDS OF POINT
OF VIEW IN A STORY BY IDENTIFYING THE RESPECTIVE FUNCTIONS OF AN          0509
OMNISCIENT AUTHOR, A FIRST PERSON CENTRAL, AND A THIRD PERSON
LIMITED NARRATOR. %8¤

DIRECTIONS - SHOW THE NARRATORS PARTICULAR FUNCTION IN A STORY BY
             PLACING A, B, *OR* C ON THE LINE THAT IDENTIFIES HIS         0131
             ROLE IN PRESENTING A DISTINCTIVE POINT OF VIEW.

WHICH TYPE OF NARRATOR %POINT OF VIEW FROM WHICH STORY IS
PRESENTED TO THE READER¤ IS DESCRIBED BELOW0 FOLLOWING THE
DIRECTIONS GIVEN ABOVE. INDICATE YOUR CHOICE.

 A. OMNISCIENT AUTHOR
 B. FIRST-PERSON CENTRAL
 C. THIRD-PERSON LIMITED

TAKES PART IN THE MAIN ACTION OF THE STORY  *B
                                                                       4101874
PRESENTS ONLY WHAT CAN BE SEEN OR HEARD  *C
                                                                       4101875
KNOWS THOUGHTS OF ONE, SEVERAL, OR ALL CHARACTERS  *A
                                                                       4101876
MOVES FREELY IN TIME AND PLACE  *A
                                                                       4101877
RESTRICTS PRESENTATION TO WHAT ONE PERSON THINKS  *B
                                                                       4101878
MOVES OVER SCENE AS A TV CAMERA WOULD  *C
                                                                       4101879
FUNCTIONS IN STORY AS PROTAGONIST OR ANTAGONIST  *B
                                                                       4101880
COMMENTS ON ACTION FREELY ALTHOUGH NOT PART OF THE ACTION  *A          4101881
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THE STUDENT WILL DEMONSTRATE HIS ABILITY TO RECOGNIZE CONSONANCE          0431
BY CORRECTLY SELECTING THE REPETITION OF CONSONANTS WITH CHANGES
IN THE INTERVENING VOWELS.  %3¤

SELECT THE CORRECT ANSWER FROM A LIST OF ALTERNATIVES.                    0007

SELECT THE PAIR OF WORDS WHICH CONTAINS CONSONANCE.                       1306
  A. OUT OF - INTO                                                     4101306
 *B. LIVE - LOVE                                                       4101306
  C. UNDER - DOUBLE                                                    4101306
  D. SCREAM - BEAM                                                        1306

SELECT THE PAIR OF WORDS WHICH CONTAINS CONSONANCE.                       1307
  A. BROWN - BEAR                                                         1307
  B. SITE - CITE                                                       4101307
  C. SELL - SELLING                                                    4101307
 *D. HILL - HALL                                                       4101307

*****************************************************************************

THE STUDENT WILL DEMONSTRATE HIS ABILITY TO RECOGNIZE THE POETIC          0432
DEVICE OF ASSONANCE BY CORRECTLY SELECTING THE REPETITION OF
IDENTICAL OR RELATED VOWELS SOUNDS IN GIVEN WORDS AND PHRASES.%2¤

SELECT THE CORRECT ANSWER FROM A LIST OF ALTERNATIVES.                    0007

SELECT THE WORD WHICH CONTAINS ASSONANCE.                              4101309
  A. RECURRENT                                                         4101309
  B. DALLY                                                             4101309
 *C. XANADU                                                            4101309
  D. PLEASURE                                                          4101309

SELECT THE WORDS WHICH CONTAIN ASSONANCE.                              4101310
 *A. KUBLA KHAN                                                        4101310
  B. LIEUTENANT BLEE                                                   4101310
  C. TALL TREE                                                         4101310
  D. CALL ME                                                           4101310

*****************************************************************************

THE STUDENT WILL DEMONSTRATE HIS ABILITY TO DEFINE A POETIC TERM          0433
BY SELECTING THE CORRECT DEFINITION FOR THAT POETIC DEVICE.  %2¤

SELECT THE CORRECT DEFINITION FOR THE POETIC DEVICE *SIMILE.*          4101313
  A. A PART OF SOMETHING TO SIGNIFY THE WHOLE                          4101313
 *B. AN INDIRECT COMPARISON BETWEEN TWO ESSENTIALLY DIFFERENT          4101313
     ITEMS USING *LIKE* OR *AS*                                           1313
  C. A DIRECT COMPARISON BETWEEN TWO DISSIMILAR OBJECTS                4101313
  D. AN EXTRAVAGANT EXAGGERATION OF FACT                               4101313

SELECT THE CORRECT DEFINITION FOR THE POETIC DEVICE *HYPERBOLE.*       4101314
  A. THE NAME OF ONE THING IS APPLIED TO ANOTHER THING WITH WHICH      4101314
     IT IS CLOSELY ASSOCIATED.                                         4101314
  B. AN INANIMATE OBJECT OR AN ABSTRACT CONCEPT IS DESCRIBED AS        4101314
     BEING ENDOWED WITH HUMAN ATTRIBUTES, POWERS, OR FEELINGS.         4101314
 *C. AN EXTRAVAGANT EXAGGERATION OF FACT, USED EITHER FOR SERIOUS      4101314
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   OR COMIC EFFECT.                                                4101314
D. A PLAY ON WORDS THAT ARE IDENTICAL OR SIMILAR IN SOUND BUT      4101314
   HAVE SHARPLY DIVERSE MEANINGS. BOTH RELEVANT.                   4101314

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THE STUDENT WILL SHOW COMPREHENSION OF THE ABSTRACT DEVICES THAT     0462
ARE USED IN POETRY TO CREATE SENSORY IMAGERY TO SELECTED EXAMPLES
OF THE ABSTRACT DEVICES BY CORRECTLY IDENTIFYING THE USE OF THE
DEVICES IN GIVEN LINES OF POETRY.  %70

DIRECTIONS - CIRCLE THE LETTER OF THE ANSWER WHICH CORRECTLY         0116
             DEFINES THE TYPE OF IMAGERY FOUND IN THE FOLLOWING
             LINES OF POETRY.

THE CLUCKING, SUCKING OF THE SEA ABOUT THE RUSTY HULLS.           4101437
 *A. AUDITORY IMAGERY - ONOMATOPOEIA                              4101437
  B. AUDITORY IMAGERY - ALLITERATION                              4101437
  C. AUDITORY IMAGERY - ASSONANCE                                 4101437
  D. VISUAL IMAGERY                                               4101437

LIFE HAS LOVELINESS TO SELL.                                      4101438
  A. AUDITORY IMAGERY - ONOMATOPOEIA                              4101438
 *B. AUDITORY IMAGERY - ALLITERATION                              4101438
  C. AUDITORY IMAGERY - ASSONANCE                                 4101438
  D. VISUAL IMAGERY                                               4101438

I WANDERED LONELY AS A CLOUD                                         1439
  A. AUDITORY IMAGERY - ONOMATOPOEIA                              4101439
  B. AUDITORY IMAGERY - ALLITERATION                              4101439
  C. AUDITORY IMAGERY - ASSONANCE                                 4101439
 *D. VISUAL IMAGERY                                               4101439

UP IN THE DOME OF HEAVEN LIKE A GREAT HILL.                       4101440
  A. AUDITORY IMAGERY - ONOMATOPOEIA                              4101440
  B. AUDITORY IMAGERY - ALLITERATION                              4101440
  C. AUDITORY IMAGERY - ASSONANCE                                 4101440
 *D. VISUAL IMAGERY                                               4101440

FROM RED WITH WRONG TO WHITE AS WOOL.                             4101441
  A. AUDITORY IMAGERY - ONOMATOPOEIA                              4101441
 *B. AUDITORY IMAGERY - ALLITERATION                              4101441
  C. AUDITORY IMAGERY - ASSONANCE                                 4101441
  D. VISUAL IMAGERY                                               4101441

WITH PINES AROUND ME SPICY AND STILL.                             4101442
  A. AUDITORY IMAGERY - ONOMATOPOEIA                              4101442
  B. AUDITORY IMAGERY - ALLITERATION                              4101442
  C. AUDITORY IMAGERY - ASSONANCE                                 4101442
 *D. VISUAL IMAGERY                                               4101442

AND WILD PLUM TREES IN TREMULOUS WHITE                            4101443
  A. AUDITORY IMAGERY - ONOMATOPOEIA                              4101443
  B. AUDITORY IMAGERY - ALLITERATION                              4101443
  C. AUDITORY IMAGERY - ASSONANCE                                 4101443
 *D. VISUAL IMAGERY                                               4101443

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THE STUDENT SHOWS KNOWLEDGE OF THE CHARACTERISTICS OF POETRY 0388
ASSOCIATED WITH FORM AND SOUND BY COMPLETING DEFINITIONS AND
ANALOGIES OF THESE CHARACTERISTICS. %12□

DIRECTIONS - SELECT THE BEST COMPLETION.

POETRY IS LANGUAGE WHICH IS ALMOST ALWAYS WRITTEN 4101018
*A. WITH GREAT INTEREST IN FORM AS WELL AS MEANING. 4101018
B. EMPLOYING *ALL* THE POETIC DEVICES. 4101018
C. IN THE LANGUAGE OF RHYTHMS AND RHYME. 4101018
D. IN A FASHION INDISTINGUISHABLE FROM PROSE. 4101018
E. IN STRICTLY PATTERNED ACCENTS. 4101018

RHYTHM IS 4101019
*A. THE PATTERN OF ACCENTS OF A PASSAGE. 4101019
B. THE *REGULAR* PATTERN OF ACCENTS OF A PASSAGE. 4101019
C. THE *IRREGULAR* PATTERN OF ACCENTS OF A PASSAGE. 4101019
D. A *RIGIDLY DEFINED* PATTERN OF ACCENTS OF A PASSAGE. 4101019

METER IS 4101020
A. THE PATTERN OF ACCENTS OF A PASSAGE. 4101020
*B. THE *REGULAR* PATTERN OF ACCENTS OF A PASSAGE. 4101020
C. THE *IRREGULAR PATTERN* OF ACCENTS OF A PASSAGE. 4101020
D. A *RIGIDLY DEFINED* PATTERN OF ACCENTS OF A PASSAGE. 4101020

ALL *LANGUAGE* HAS 4101021
*A. RHYTHM. 4101021
B. METER. 4101021
C. BOTH RHYTHM AND METER. 4101021
D. A PARTICULAR KIND OF METER. 410102

ALL *POETRY* HAS 4101022
*A. RHYTHM. 4101022
B. METER. 4101022
C. BOTH RHYTHM AND METER. 4101022
D. A PARTICULAR KIND OF METER. 4101022

ASSONANCE IS 4101023
A. THE REPETITION OF CONSONANT SOUNDS. 4101023
*B. THE RETETITION OF VOWEL SOUNDS. 4101023
C. BOTH A AND B. 4101023
D. RHYME. 4101023

CONSONANCE IS 4101024
*A. THE REPETITION OF CONSONANT SOUNDS. 4101024
B. THE REPETITION OF VOWEL SOUNDS. 4101024
C. BOTH A AND B. 4101024
D. RHYME. 4101024

ALLITERATION IS A SPECIAL KIND OF 4101025
A. ASSONANCE. 4101025
*B. CONSONANCE. 4101025
C. RHYTHM. 4101025
D. RHYME. 4101025

THE LINE IS TO POETRY AS THE ..... IS TO PROSE. 410102
A. WORD 4101026
*B. SENTENCE 4101026
C. PARAGRAPH 4101026
D. COMPOSITION 4101026

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THE STANZA IS TO POETRY AS THE ----- IS TO PROSE.
  A. WORD                                                              410102
  B. SENTENCE                                                          410102
 *C. PARAGRAPH                                                         410102
  D. COMPOSITION                                                       410102
                                                                       410102
RHYME IS
  A. ASSONANCE.                                                        410102
  B. CONSONANCE.                                                       410102
 *C. A COMBINATION OF A AND B.                                         410102
  D. RHYTHM.                                                           410102
                                                                       410102
ONOMATOPOEIA IS SOUND WHICH
  A. PLEASES THE EAR.                                                  410102
  B. DOES NOT PLEASE THE EAR.                                          410102
 *C. SUGGESTS THE SOUND OF THE REFERENT.                               410102
  D. BORROWS FROM THE SOUNDS OF FOREIGN LANGUAGES.                     410102
                                                                       410102

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THE STUDENT CAN %1□ IDENTIFY EXAMPLES OF THE SOUND
CHARACTERISTICS OF POETRY AND %2□ SELECT A REASONABLE EXPLANATION         038
OF THE SOUND CHARACTERISTICS INFLUENCE ON THE POEMS MEANING. %11□

DIRECTIONS- READ THE FOLLOWING POEM. PAY PARTICULAR ATTENTION TO          005
            THE POETS CONCERN WITH SOUND, BOTH FOR ITS OWN SAKE
            AND FOR ITS INFLUENCE ON THE MEANING. COMPLETE THE
            STATEMENTS WHICH FOLLOW.


            MEETING AT NIGHT
                        ROBERT BROWNING

 1  THE GRAY SEA AND THE LONG BLACK LAND,
 2  AND THE YELLOW HALF-MOON LARGE AND LOW,
 3  AND THE STARTLED LITTLE WAVES THAT LEAP
 4  IN FIERY RINGLETS FROM THEIR SLEEP,
 5  AS I GAIN THE COVE WITH PUSHING PROW,
 6  AND QUENCH ITS SPEED IN THE SLUSHY SAND.

 7  THEN A MILE OF WARM SEA-SCENTED BEACH,
 8  THREE FIELDS TO CROSS TILL A FARM APPEARS,
 9  A TAP AT THE PANE, THE QUICK SHARP SCRATCH
10  AND BLUE SPURT OF A LIGHTED MATCH,
11  AND A VOICELESS LAND, THROUGH ITS JOYS AND FEARS,
12  THEN THE TWO HEARTS BEATING EACH TO EACH□

AN EXAMPLE OF ALLITERATION IS THE REPETITION OF THE
  A. SHORT A SOUND IN LINE ONE.                                        410103
  B. L SOUNDS IN LINE ELEVEN.                                          410103
 *C. L SOUNDS OF *LARGE* AND *LOW* IN LINE TWO.                        410103
  D. R SOUNDS OF LINE EIGHT.                                           410103
                                                                       410103
THE ENJAMBMENT BETWEEN LINES THREE AND FOUR AND BETWEEN LINES
NINE AND TEN ACCOMPLISHES ALL OF THE FOLLOWING *EXCEPT*                410103
  A. EMPHASIZING THE RHYME SCHEME.                                     410103
  B. ACCENTUATING THE AFFECT OF THE RHYME IN LINES THREE AND FOUR      410103
     AND NINE AND TEN.                                                 410103
  C. EMPHASIZING THE DIFFERENCE IN MEANING BETWEEN THE FIRST TWO       410103
     AND LAST TWO LINES OF EACH STANZA.                                410103
                                                                       410103
 *D. INTENSIFYING THE ALLITERATION OF THE FIRST AND LAST LINES OF      4101031
     EACH STANZA.                                                      4101031

THE SOUND *FLOW...PROW* IS AN EXAMPLE OF ..... RHYME.                  4101032
  A. FEMININE                                                          4101032
  B. PERFECT                                                           4101032
 *C. SIGHT                                                             4101032
  D. INFERIOR                                                          4101032

THE *PREDOMINANT* METER OF THIS POEM IS                                4101033
  A. TROCHAIC TETRAMETER.                                              4101033
 *B. IAMBIC TETRAMETER.                                                4101033
  C. ANAPESTIC TETRAMETER.                                             4101033
  D. IAMBIC PENTAMETER.                                                4101033

*SEA-SCENTED* %LINE 7¤ IS AN EXAMPLE OF PHRASE CREATED                 4101034
  A. FOR PURPOSES OF ONOMATOPOEIA.                                     4101034
  B. FOR PURPOSES OF ASSONANCE.                                        4101034
 *C. TO COMBINE PLEASING FORM WITH ORIGINAL MEANING.                   4101034
  D. TO STARTLE THE READER WITH AN UNUSUAL IMAGE.                      4101034

THE ONE LINE THAT IS A *PERFECT* EXAMPLE OF THE PREDOMINANT METER      4101035
IS LINE                                                                4101035
  A. TWO.                                                              4101035
 *B. FOUR.                                                             4101035
  C. SIX.                                                              4101035
  D. EIGHT.                                                            4101035
  E. ELEVEN.                                                           4101035

THE *MOST COMMON* DEVIATION FROM THE PREDOMINANT METER IS THE          410103
  A. INCLUSION OF PYRRHIC AND SPONDAIC FEET.                           4101036
 *B. INITIAL ANAPESTIC FOOT IN THE LINE.                               4101036
  C. THREE LINES OF DACTYLIC HEXAMETER.                                4101036
  D. LARGE NUMBER OF TROCHAIC FEET.                                    4101036

IN THE FIRST STANZA THERE ARE SIX EXAMPLES OF A RELATIONSHIP           4101037
BETWEEN A NOUN AND THE MODIFIER THAT *PRECEDES* IT. THE STATEMENT         1037
WHICH *BEST REFLECTS* THAT RELATIONSHIP IS                                1037
  A. THE ADJECTIVE IS EITHER ASSONANT OR CONSONANT WITH THE NOUN.      4101037
  B. THE ADJECTIVE MAKES A SENSORY APPEAL TO DESCRIBING THE NOUN.      4101037
 *C. BOTH A AND B.                                                     4101037
  D. THERE IS NOT PARTICULAR RELATIONSHIP BETWEEN THE ADJECTIVE        4101037
     AND THE NOUN.                                                     4101037

THE LAST SYLLABLE OF EACH LINE IS                                      4101038
 *A. ACCENTED.                                                         4101038
  B. UNACCENTED.                                                       4101038
  C. ACCENTED IN THE FIRST STANZA ONLY.                                4101038
  D. ACCENTED IN THE SECOND STANZA.                                    4101038

THE FORMAL DEVICE WHICH PREVENTS THIS POEM FROM BECOMING               4101039
MONOTONOUS IS THE                                                      4101039
  A. NEAR PERFECT END RHYME.                                           4101039
  B. FOUR ACCENTS IN EACH LINE.                                        4101039
  C. REGULAR STANZAZ.                                                  4101039
 *D. METRICAL DEVIATIONS.                                              410103

AN EXAMPLE OF ONOMATOPOEIA IS                                          4101040
  A. GRAY SEA. %LINE 1¤                                                4101040
  B. LONG BLACK LAND. %LINE 1¤                                         4101040
  C. FIERY RINGLETS. %LINE 4¤                                          4101040
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[illegible]                                                                    [illegible]

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THE STUDENT WILL COMPREHEND THE METER IN A LINE OF POETRY BY
SELECTING THE TERM THAT CORRECTLY IDENTIFIES THE NUMBER OF FEET          0461
THAT ARE IN THE FIRST LINE GIVEN OF VARIOUS POEMS.  %9n

DIRECTIONS - READ THE FOLLOWING LINE OF POETRY. SELECT THE ANSWER
             THAT CORRECTLY IDENTIFIES THE METER OF THE LINE.             0147

WHEN I WAS ONE-AND-TWENTY
  A. MONOMETER                                                         4101428
 *B. TRIMETER                                                          4101428
  C. TETRAMETER                                                        4101428
  D. DIMETER                                                           4101428
                                                                       4101428
I NEVER SAW A PURPLE COW.
  A. DIMETER                                                              1429
  B. PENTAMETER                                                        4101429
 *C. TETRAMETER                                                        4101429
  D. OCTAMETER                                                         4101429
                                                                       4101429
THE CURFEW TOLLS THE KNELL OF PARTING DAY.
 *A. PENTAMETER                                                        4101430
  B. HEPTAMETER                                                        4101430
  C. TRIMETER                                                          4101430
  D. HEXAMETER                                                         4101430
                                                                       4101430
HAD SHE COME ALL THE WAY FOR THIS,
  A. DIMETER                                                           4101432
  B. HEXAMETER                                                         4101432
 *C. TETRAMETER                                                        4101432
  D. OCTAMETER                                                         4101432
                                                                       4101432
THOU WHO NEVER CANST ERR, FOR THYSELF ART THE WAYS,
  A. PENTAMETER                                                        4101433
  B. HEPTAMETER                                                        4101433
  C. TRIMETER                                                          4101433
 *D. HEXAMETER                                                         4101433
                                                                       4101433
I WANDERED LONELY AS A CLOUD
  A. TRIMETER                                                          4101434
 *B. TETRAMETER                                                        4101434
  C. PENTAMETER                                                        4101434
  D. HEXAMETER                                                         4101434
                                                                       4101434
I MUST GO DOWN TO THE SEAS AGAIN, TO THE LONELY SEA AND THE SKY,
  A. PENTAMETER                                                        4101435
  B. HEXAMETER                                                         4101435
 *C. HEPTAMETER                                                        4101435
  D. OCTAMETER                                                         4101435
                                                                       4101435
AT TWO IN THE COLD WINTER MORNING,
  A. HEXAMETER                                                         4101436
  B. PENTAMETER                                                        4101436
 *C. TRIMETER                                                          4101436
  D. TETRAMETER                                                        4101436
                                                                       4101436
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THE STUDENT WILL RECOGNIZE METER, WHICH SIGNIFIES THE RECURRENCE         0428
IN A POETIC LINE OF A REGULAR RHYTHMIC UNIT, BY IDENTIFYING THE
CORRECT NUMBER OF FEET CONTAINED IN THE POETIC LINE.  %7□

SELECT THE CORRECT METER OF THE FOLLOWING LINE                        4101293
THE HARBOR BAY WAS CLEAR AS GLASS.                                    4101293
  A. HEPTAMETER                                                       4101293
  B. HEXAMETER                                                        4101293
  C. PENTAMETER                                                       4101293
 *D. TETRAMETER                                                       4101293

SELECT THE CORRECT METER OF THE FOLLOWING LINE                        4101294
SO SMOOTHLY IT WAS STREWN.                                            4101294
  A. PENTAMETER                                                       4101294
  B. TETRAMETER                                                       4101294
 *C. TRIMETER                                                         4101294
  D. DIMETER                                                          4101294

SELECT THE CORRECT METER OF THE FOLLOWING LINE                        4101295
THE MOONLIGHT STEEPED IN SILENTNESS.                                  4101295
  A. MONOMETER                                                        4101295
  B. DIMETER                                                             1295
  C. TRIMETER                                                         4101295
 *D. TETRAMETER                                                       4101295

SELECT THE CORRECT METER OF THE FOLLOWING LINE                        4101296
THE STEADY WEATHERCOCK.                                               4101296
  A. MONOMETER                                                        4101296
  B. DIMETER                                                          4101296
 *C. TRIMETER                                                         4101296
  D. TETRAMETER                                                       4101296

SELECT THE CORRECT METER OF THE FOLLOWING LINE                        4101297
THAT TIME OF YEAR THOU MAY,ST IN ME BEHOLD.                           4101297
  A. TRIMETER                                                         4101297
  B. TETRAMETER                                                       4101297
 *C. PENTAMETER                                                       4101297
  D. HEXAMETER                                                        4101297

SELECT THE CORRECT METER OF THE FOLLOWING LINES                       4101298
WHEN IN DISGRACE WITH FORTUNE AND MENS *EYES*                         4101298
I ALL ALONE BEWEEP MY OUTCAST STATE.                                  4101298
  A. TRIMETER                                                         4101298
  B. TETRAMETER                                                       4101298
 *C. PENTAMETER                                                       4101298
  D. HEXAMETER                                                        4101298

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THE STUDENT WILL IDENTIFY THE TONES OF SHORT STORIES STUDIED IN          0331
CLASS BY SELECTING THE TONE OF A SPECIFIC STORY.  %1□

DIRECTIONS - SELECT THE BEST COMPLETION.                                    1

THE TONE IN *THE AFFAIR AT 7, RUE DE M--* BY JOHN STEINBECK IS        4100837
 *A. MOCK-SERIOUS.                                                    4100837
  B. COMIC.                                                           4100837
  C. SERIOUS.                                                         4100837
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  D. HORROR.                                                         4100837

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THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF THE TERM               0507
*FORESHADOWING* BY IDENTIFYING THE PURPOSE FOR WHICH THE AUTHOR
USES THE DEVICE.  %1□

DIRECTIONS - SELECT THE BEST COMPLETION.                                1

FORESHADOWING, AS A LITERARY DEVICE, IS USED FOR THE PURPOSE OF    4101872
  A. EXPLANATION.                                                  4101872
  B. INTERPRETATION.                                               4101872
  C. ORGANIZATION.                                                 4101872
 *D. PREDICTION.                                                   4101872
  E. TRADITION.                                                    4101872

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THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF THE CRITERIA BY        0500
WHICH POE STATES A SHORT STORY WRITER CAN ACHIEVE SINGLE EFFECT
BY IDENTIFYING THE ONE CRITERION THAT POE DOES *NOT* DISCUSS. %1□

SELECT ONE *FALSE* STATEMENT.                                          20

USING THE CRITERIA FOR ACHIEVING SINGLE EFFECT, AS ESTABLISHED BY  4101857
EDGAR ALLAN POE, THE ONE STATEMENT BELOW THAT POE DID *NOT* STATE     1857
AS A CRITERION IS                                                     1857
                                                                   4101857
  A. COMPOSE AN INITIAL SENTENCE THAT BRINGS OUT THE DESIRED       4101857
     EFFECT.                                                       4101857
  B. INVENT INCIDENTS TO SUPPORT THAT EFFECT.                      4101857
  C. USE ONLY WORDS THAT TEND TOWARDS THE PRE-ESTABLISHED          4101857
     DESIGN.                                                       4101857
 *D. RE-STATE THE SINGLE EFFECT IN THE FINAL PARAGRAPH.            4101857
  E. DETERMINE EFFECT TO BE BROUGHT OUT.                           4101857

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THE STUDENT WILL SHOW KNOWLEDGE THE JAPANESE HAIKU FORM OF           0093
POETRY BY SELECTING *HAIKU* FROM A LIST OF CHOICES THAT
FOLLOW THE DEFINITION OF HAIKU.  %1□

DIRECTIONS - SELECT THE BEST COMPLETION.                                1

A FORM OF FOREIGN POETRY WHICH PRESENTS IN 3 LINES OF FIVE,        4100211
SEVEN, AND FIVE SYLLABLES A VIVID IMAGE DESIGNED TO STIR EMOTION   4100211
OR PRESENT A SPIRITUAL INSIGHT IS CALLED                           4100211
  A. TROCHEE.                                                      4100211
  B. EPIGRAM.                                                      4100211
 *C. HAIKU.                                                        4100211
  D. TRIVIUM.                                                      4100211
  E. TRIPLET.                                                      4100211

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THE STUDENT WILL SHOW KNOWLEDGE OF THE WRITERS WHO COMPOSED          0098
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FAMOUS SONNET SEQUENCES IN ENGLISH LITERATURE BY SELECTING THE
WRITER WHO DID *NOT* WRITE ONE FROM A LIST OF WRITERS. %1□

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0002

WHICH OF THE FOLLOWING POETS DID *NOT* WRITE FAMOUS SONNET 4100217
SEQUENCES□ 4100217
A. SHAKESPEARE 4100217
B. ELIZABETH BARRETT BROWNING 4100217
C. SPENSER 4100217
D. DANTE GABRIEL ROSSETTI 4100217
*E. SAMUEL TAYLOR COLERIDGE 4100217

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THE STUDENT WILL SHOW KNOWLEDGE OF THE SONNET FORM BY SELECTING
THE CHARACTERISTIC COMMON TO BOTH THE PETRARCHAN OR ITALIAN
SONNET FORM AND THE SHAKESPEARIAN OR ENGLISH SONNET FORM. %1□ 0099

DIRECTIONS - SELECT THE BEST COMPLETION. 1

THE CHARACTERISTIC COMMON TO BOTH THE PETRARCHAN OR ITALIAN FORM 4100218
OF THE SONNET AND THE SHAKESPEARIAN OR ENGLISH FORM IS 4100218
A. RHYME SCHEME 4100218
B. DIVISION INTO QUATRAINS 4100218
C. RHYMED COUPLET ENDING 4100218
*D. LENGTH 4100218
E. SUBJECT 4100218

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THE STUDENT WILL INDICATE HE RECOGNIZES THE NAMES OF THE THREE
MAJOR SONNET PATTERNS BY MATCHING THE SONNET RHYME SCHEME AND
DIVISIONS WITH ITS IDENTIFICATION. %5□ 0209

MATCH THE SONNET RHYME SCHEME AND DIVISIONS WITH ITS
IDENTIFICATION. 0018

A. ITALIAN OR PETRARCHIAN
B. SHAKESPEAREAN OR ELIZABETHAN
C. SPENSERIAN
D. NONE OF THE ABOVE

QUATRAIN-ABCB, QUATRAIN-ABCB, SESTET-CBCBCC *D 4100515

QUATRAIN-ABAB, QUATRAIN-CDCD, QUATRAIN-EFEF, COUPLET-GG *B 4100516

QUATRAIN-ABAB, QUATRAIN-BCBC, QUATRAIN-CDCD, COUPLET-EE *C 4100517

OCTAVE-ABBAABBA, SESTET-CDECDE, CDCCDC, OR CDEDCE *A 4100518

OCTAVE-ABCDBCDE, SESTET-CDCDEE *D 4100519

****

THE STUDENT WILL SHOW HIS KNOWLEDGE OF SONNET FORM BY SELECTING
THE REASONS A POEM NOT PREVIOUSLY STUDIED IS OR IS NOT A
SHAKESPEAREAN SONNET IN FORM. %2□ 0476

```
               ON FIRST LOOKING INTO CHAPMANS HOMER                          0120
                                                                          4101530
      MUCH HAVE I TRAVELED IN THE REALMS OF GOLD.                         4101530
        AND MANY GOODLY STATES AND KINGDOMS SEEN,                         4101530
        ROUND MANY WESTERN ISLANDS HAVE I BEEN                            4101530
      WHICH BARDS IN FEALTY TO APPOLLO HOLD.                              4101530
      OFT OF ONE WIDE EXPANSE HAD I BEEN TOLD                             4101530
        THAT DEEP-BROWED HOMER RULED AS HIS DEMESNE,                      4101530
        YET NEVER DID I BREATHE ITS PURE SERENE                           4101530
      TILL I HEARD CHAPMAN SPEAK OUT LOUD AND BOLD.                       4101530
      THEN FELT I LIKE SOME WATCHER OF THE SKIES                          4101530
        WHEN A NEW PLANET SWIMS INTO HIS KIN,                             4101530
      OR LIKE STOUT CORTEZ WHEN WITH EAGLE EYES                           4101530
        HE STARED AT THE PACIFIC - AND ALL HIS MEN                        4101530
      LOOKED AT EACH OTHER WITH A WILD SURMISE ----                       4101530
        SILENT, UPON A PEAK IN DARIEN.                                    4101530
                                      JOHN KEATS                          4101530

      *ON FIRST LOOKING INTO CHAPMANS HOMER *IS* *NOT* A SHAKESPEARIAN       1530
      SONNET BECAUSE THE LINES OF THIS POEM ARE ORGANIZED INTO            4101530
        A. AN OCTAVE AND A QUATRAIN INSTEAD OF A SESTET AND TWO           4101530
           QUATRAINS.                                                     4101530
        B. TWO SESTETS AND A COUPLET INSTEAD OF A QUATRAIN AND AN         4101530
           OCTAVE.                                                        4101530
       *C. AN OCTAVE AND A SESTET INSTEAD OF THREE QUATRAINS AND A        4101530
           COUPLET.                                                       4101530
        D. TWO COUPLETS AND AN OCTAVE INSTEAD OF TWO SESTETS AND A        4101530
           COUPLET.                                                       4101530

      *ON FIRST LOOKING INTO CHAPMANS HOMER *IS* *NOT* A SHAKESPEAREAN       1531
      SONNET BECAUSE IN THIS POEM THE CONCENTRATED STATEMENT OF THEME     4101531
      OR APPLICATION OF THE MAJOR IDEA IS FOUND IN                        4101531
        A. THE LAST QUATRAIN INSTEAD OF THE FIRST QUATRAIN.               4101531
        B. THE FIRST SESTET INSTEAD OF THE FIRST OCTAVE.                  4101531
        C. THE LAST COUPLET INSTEAD OF THE FIRST QUATRAIN.                4101531
       *D. THE LAST SESTET INSTEAD OF THE LAST COUPLET.                    4101531


      ***********************************************************************************

      THE STUDENT WILL COMPREHEND THE ORGANIZATION OF LINES OF A SONNET      0477
      BY IDENTIFYING THE ORGANIZATIONAL PRINCIPLE WORKING IN THE
      LINES.  %3□

      THAT TIME OF YEAR
                                                                              121
                                                                          4101532
      THAT TIME OF YEAR THOU MAYST IN ME BEHOLD                           4101532
      WHEN YELLOW LEAVES, OR NONE, OR FEW, DO HANG                        4101532
      UPON THOSE BOUGHS WHICH SHAKE AGAINST THE COLD,                     4101532
      BARE RUINED CHOIRS, WHERE LATE THE SWEET BIRDS SANG.                4101532
      IN ME THOU SEEST THE TWILIGHT OF SUCH DAY                           4101532
      AS AFTER SUNSET FADETH IN THE WEST,                                 4101532
      WHICH BY AND BY BLACK NIGHT DOTH TAKE AWAY,                         4101532
      DEATHS SECOND SELF, THAT SEALS UP ALL IN REST.                      4101532
      IN ME THOU SEEST THE GLOWING OF SUCH FIRE                           4101532
      THAT ON THE ASHES OF HIS YOUTH DOTH LIE,                            4101532
      AS THE DEATH-BED WHEREON IT MUST EXPIRE,                            4101532
      CONSUMED WITH THAT WHICH IT WAS NOURISHED BY.                       4101532
      THIS THOU PERCEIV,ST WHICH MAKES THY LOVE MORE STRONG,              4101532
      TO LOVE THAT WELL WHICH THOU MUST LEAVE ERE LONG.                   4101532
```

4101532

WM. SHAKESPEARE 4101532

WHAT IS THE ORGANIZATIONAL PRINCIPLE WORKING IN THE FORMAT OF 4101532
THE THREE QUATRAINSO 4101532
*A. A SUBJECTIVE, INTERNAL PROCESS DESCRIBED IN TERMS OF AN 4101532
OBJECTIVE, EXTERNAL PROCESS 4101532
B. A CONCRETE CHANGE DESCRIBED IN TERMS OF ABSTRACT CHANGE 4101532
C. A METONYMIC COMPARISON IN WHICH A PART STANDS FOR THE WHOLE 4101532
D. A SYLLOGISM IN WHICH TWO PIECES OF INFORMATION LEAD TO AN 4101532
INEVITABLE CONCLUSION 4101532
4101532

WHAT IS THE ORGANIZATIONAL PRINCIPLE WORKING IN THE ORDER OF THE 4101533
SUBJECT MATTER IN THE THREE QUATRAINSO 4101533
A. LEAST IMPORTANT TO MOST IMPORTANT 4101533
B. MOST OBVIOUS TO MOST INSIGNIFICANT 4101533
*C. MOST UNIVERSAL TO MOST INTIMATE 4101533
D. LEAST EFFECTIVE TO MOST EFFECTIVE 4101533
4101533

WHAT IS THE ORGANIZATIONAL PRINCIPLE RELATING THE LAST COUPLET TO 4101534
THE FIRST THREE QUATRAINSO 4101534
A. ADDITION OF A FOURTH IMAGE TO A BASE OF THREE IMAGES 4101534
ESTABLISHED IN THE QUATRAINS 4101534
*B. STATEMENT OF THE EFFECT OF THE THREE IMAGES ON THE PERSON 4101534
ADDRESSED 4101534
C. SUMMARY OF THE MEANING OF THE THREE IMAGES IN THE QUATRAINS 4101534
D. INTRODUCTION OF AN IDEA UNRELATED TO THE THREE QUATRAINS BUT 4101534
REMINISCENT OF AN EARLIER SONNET. 4101534

****

THE STUDENT WILL SHOW UNDERSTANDING OF EPICS AND BALLADS BY 0103
IDENTIFYING THE ELEMENT COMMON TO BOTH. %1□

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0002

EPICS AND BALLADS SHARE WHICH COMMON ELEMENTO 4100228
A. THEY DEAL WITH THE COMEDIES AND TRAGEDIES OF DAILY LIFE. 4100228
B. THERE EXIST SEVERAL VERSIONS OF THE SAME BALLAD OR EPIC. 4100228
C. THEY ARE PRIMARILY DEPENDENT UPON DIALOGUE FOR THE 4100228
DEVELOPMENT OF THE STORY. 4100228
D. THEY CONSIST OF LITTLE STORIES WELDED INTO ONE UNIT. 4100228
*E. THEY ARE NARRATIVE FORMS OF POETRY. 4100228

****

THE STUDENT WILL DEMONSTRATE HIS ABILITY TO TRANSLATE EPIC POETRY 0468
FROM ANGLO-SAXON VERSE TO MODERN ENGLISH PROSE BY SELECTING THE
CORRECT TRANSLATION OF PORTIONS OF EPIC POETRY. %1□

DIRECTIONS - CIRCLE THE LETTER OF THE ANSWER WHICH CORRECTLY 0148
TRANSLATES THE FOLLOWING ANGLO-SAXON EPIC POETRY.

4101483
THERE GRENDEL SUFFERED A GRIEVOUS HURT, 4101483
A WOUND IN THE SHOULDER, GAPING AND WIDE, 4101483
SINEWS SNAPPED AND BONE-JOINTS BROKE, 4101483
AND BEOWULF GAINED THE GLORY OF BATTLE. 4101483
GRENDEL, FATED, FLED TO THE FENS, 4101483
TO HIS JOYLESS DWELLING, SICK UNTO DEATH. 4101483
HEW KNEW IN HIS HEART THAT HIS HOURS WERE NUMBERED, 4101483

100

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HIS DAYS AT AND END.                                                  4101483
  A. KING GRENDEL WAS INJURED IN THE BATTLE, SO HE FLED THE           4101483
     BATTLE.                                                          4101483
  B. BEOWULF FOUGHT GRENDEL, WAS BEATEN, AND FLED TO HIS DWELLING        1483
     WHERE HE DIED.                                                   4101483
  C. BEOWULF CHALLENGED GRENDEL TO A BATTLE WHICH GRENDEL             4101483
     ACCEPTED, LOST, AND FLED TO HIS HOME MORTALLY WOUNDED.           4101483
 *D. BEOWULF WOUNDED GRENDEL IN A BATTLE, WHEREUPON GRENDEL FLED      4101483
     TO HIS DWELLING, MORTALLY WOUNDED.                               4101483

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THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF POETIC TERMINOLOGY
BY SELECTING THE CORRECT DEFINITIONS OF POETIC TERMS.  %20□             0473

DIRECTIONS - BELOW ARE A NUMBER OF POETIC TERMS, EACH FOLLOWED BY       0025
             FOUR POSSIBLE DEFINITIONS.  SELECT THE CORRECT
             DEFINITION FOR EACH TERM.

*DENOTATION*                                                          4101513
  A. A SUBSTITUTION OF THE PART FOR THE WHOLE.                        4101513
 *B. THE DICTIONARY MEANING OF A WORD.                                4101513
  C. HUMAN ATTRIBUTES GIVEN TO AN ANIMAL, OBJECT, OR IDEA.            4101513
  D. EMOTIONAL OVERTONES OF A WORD.                                   4101513

*IMAGERY*                                                             4101514
 *A. REPRESENTATION THROUGH LANGUAGE OF SENSE EXPERIENCE              4101514
  B. HUMAN ATTRIBUTES GIVEN TO AN ANIMAL, OBJECT, OR IDEA             4101514
  C. AN EXPRESSED COMPARISON, USING SUCH WORDS AS LIKE OR AS          4101514
  D. THE DICTIONARY MEANING OF A WORD                                 4101514

*METAPHOR*                                                            4101515
  A. AN EXPRESSED COMPARISON, USING SUCH WORDS AS LIKE OR AS          4101515
  B. THE ATTITUDE OF A WRITER TOWARD HIS SUBJECT AND AUDIENCE         4101515
 *C. AN IMPLIED COMPARISON IN WHICH A FIGURATIVE TERM IS              4101515
     SUBSTITUTED FOR AN IDENTIFIED WITH A LITERAL TERM                4101515
  D. USE OF WORDS WHOSE SOUND SUGGESTS THEIR MEANING                  4101515

*ALLEGORY*                                                            4101516
  A. HUMAN ATTRIBUTES GIVEN TO AN ANIMAL, OBJECT, OR IDEA             4101516
  B. A DICTIONARY MEANING OF A WORD                                   4101516
 *C. A NARRATIVE WHICH HAS A SECOND MEANING BENEATH THE SURFACE       4101516
     ONE                                                              4101516

*TONE*                                                                4101517
  A. THE CENTRAL PURPOSE OF A POEM                                    4101517
  B. A SUBSTITUTION OF THE PART FOR THE WHOLE                         4101517
  C. USE OF WORDS WHOSE SOUND SUGGESTS THEIR MEANING                  4101517
 *D. THE ATTITUDE OF A WRITER TOWARD HIS SUBJECT AND AUDIENCE         4101517

*ALLITERATION*                                                        4101518
 *A. REPETITION OF INITIAL CONSONANT SOUNDS                           4101518
  B. REPETITION OF VOWEL SOUNDS                                       4101518
  C. MEASUREMENT OF THE RHYTHM OF A POEM                              4101518
  D. REFERENCE TO ANOTHER MATERIAL TO REINFORCE EMOTIONS AND          4101518
     IDEAS                                                            4101518

*CONNOTATION*                                                         4101519
  A. AN OVERSTATEMENT OR EXAGGERATION FOR A HEIGHTENED EFFECT         4101519
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*B. EMOTIONAL OVERTONES OF A WORD	4101519
C. REPETITION OF INITIAL CONSONANT SOUNDS	4101519
D. THE DICTIONARY MEANING OF A WORD	4101519
PARADOX	4101520
A. THE CENTRAL PURPOSE OF A POEM	4101520
B. SOMETHING CHOSEN TO STAND FOR OR REPRESENT SOMETHING ELSE	4101520
C. REFERENCE TO ANOTHER MATERIAL TO REINFORCE EMOTIONS AND	4101520
IDEAS	4101520
*D. AN APPARENT CONTRADICTION WHICH IS NEVERTHELESS TRUE	4101520
DIRECTIONS - BELOW ARE A NUMBER OF POETIC TERMS, EACH FOLLOWED BY	4101535
FOUR POSSIBLE DEFINITIONS. SELECT THE CORRECT	4101535
DEFINITION FOR EACH TERM.	4101535
	4101535
ALLUSION	4101535
A. SAYING LESS THAN ONE MEANS	4101535
B. SAYING THE OPPOSITE OF WHAT ONE MEANS	4101535
*C. REFERENCE TO ANOTHER MATERIAL TO REINFORCE EMOTIONS AND	4101535
IDEAS	4101535
D. REPRESENTATION THROUGH LANGUAGE OF SENSE EXPERIENCE	4101535
PERSONIFICATION	4101536
*A. HUMAN ATTRIBUTES GIVEN TO AN ANIMAL, OBJECT, OR IDEA	4101536
B. REPRESENTATION THROUGH LANGUAGE OF SENSE EXPERIENCE	4101536
C. A NARRATIVE WHICH HAS A SECOND MEANING BENEATH THE SURFACE	4101536
ONE	4101536
D. EMOTIONAL OVERTONES OF A WORD	4101536
METER	4101537
A. GROUP OF LINES WHOSE METRICAL PATTERN AND RHYME SCHEME ARE	4101537
REPEATED THROUGHOUT A POEM	4101537
B. REPETITION OF INITIAL CONSONANT SOUNDS	4101537
*C. MEASUREMENT OF THE RHYTHM OF A POEM	4101537
D. AN ACCENTED SYLLABLE MARKED BY A SHORT HORIZONTAL LINE	4101537
IRONY	4101538
A. THE ATTITUDE OF A WRITER TOWARDS HIS SUBJECT AND AUDIENCE	4101538
B. EMOTIONAL OVERTONES OF A WORD	4101538
C. SOMETHING CHOSEN TO STAND FOR OR REPRESENT SOMETHING ELSE	4101538
*D. SAYING THE OPPOSITE OF WHAT ONE MEANS	4101538
SIMILE	4101539
*A. AN EXPRESSED COMPARISON, USING SUCH WORDS AS *LIKE* OR *AS*	1539
B. USE OF WORDS WHOSE SOUND SUGGESTS THEIR MEANING	4101539
C. REPETITION OF VOWEL SOUNDS	4101539
D. AN IMPLIED COMPARISON IN WHICH A FIGURATIVE TERM IS	4101539
SUBSTITUTED FOR OR IDENTIFIED WITH A LITERAL TERM	4101539
HYPERBOLE	4101540
*A. AN OVERSTATEMENT OR EXAGGERATION FOR A HEIGHTENED EFFECT	4101540
B. SAYING LESS THAN ONE MEANS	4101540
C. A NARRATIVE WHICH HAS A SECOND MEANING BENEATH THE SURFACE	4101540
ONE	4101540
D. SOMETHING CHOSEN TO STAND FOR OR REPRESENT SOMETHING ELSE	4101540
ASSONANCE	4101541
A. THE DICTIONARY MEANING OF A WORD	4101541
B. REPETITION OF INITIAL CONSONANT SOUNDS	4101541
*C. REPETITION OF VOWEL SOUNDS	4101541
D. AN APPARENT CONTRADICTION WHICH IS NEVERTHELESS TRUE	4101541

STANZA 4101542
A. MEASUREMENT OF THE RHYTHM OF A POEM 4101542
B. WAVELIKE RECURRENCE OF SOUND 4101542
C. METRICAL UNIT CONSISTING OF ONE ACCENTED SYLLABLE 4101542
*D. GROUP OF LINES WHOSE METRICAL PATTERN AND RHYME SCHEME ARE 4101542
REPEATED THROUGHOUT A POEM 4101542

SYMBOL 4101543
A. AN IMPLIED COMPARISON IN WHICH A FIGURATIVE TERM IS 4101543
SUBSTITUTED FOR OR IDENTIFIED WITH A LITERAL TERM 4101543
B. REFERENCE TO ANOTHER MATERIAL TO REINFORCE EMOTIONS AND 4101543
IDEAS 4101543
*C. SOMETHING CHOSEN TO STAND FOR OR REPRESENT SOMETHING ELSE 4101543
D. REPRESENTATION THROUGH LANGUAGE OF SENSE EXPERIENCE 4101543

UNDERSTATEMENT 4101544
A. AN EXPRESSED COMPARISON, USING SUCH WORDS AS *LIKE* OR *AS* 1544
*B. SAYING LESS THAN ONE MEANS 4101544
C. SAYING THE OPPOSITE OF WHAT ONE MEANS 4101544
D. A NARRATIVE WHICH HAS A SECOND MEANING BENEATH THE SURFACE 4101544
ONE 4101544

ONOMATOPOEIA 4101545
A. AN APPARENT CONTRADICTION WHICH IS NEVERTHELESS TRUE 4101545
*B. USE OF WORDS WHOSE SOUND SUGGESTS THEIR MEANING 4101545
C. REPETITION OF VOWEL SOUNDS 4101545
D. A SUBSTITUTION OF THE PART FOR THE WHOLE 4101545

THEME 4101546
A. A NARRATIVE WHICH HAS A SECOND MEANING BENEATH THE SURFACE 4101546
ONE 4101546
B. SOMETHING CHOSEN TO STAND FOR OR REPRESENT SOMETHING ELSE 4101546
*C. THE CENTRAL PURPOSE OF A POEM 4101546
D. THE ATTITUDE OF A WRITER TOWARDS HIS SUBJECT AND AUDIENCE 4101546

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GIVEN QUOTATIONS FROM SHORT STORIES HE HAS READ, THE STUDENT WILL TRANSLATE ABSTRACT DEFINITIONS INTO CONCRETE EXAMPLES OF LITERARY TERMS BY SELECTING FROM ALTERNATIVES THE TERM WHICH CORRECTLY DEFINES EACH QUOTATION. %80 0464

DIRECTIONS - CIRCLE THE LETTER OF THE ANSWER WHICH CORRECTLY IDENTIFIES WHAT LITERARY TERM EACH QUOTATION DEFINES. 0118

FOR HALF AN HOUR I SAT WITH STRAINING EARS. THEN SUDDENLY 4101464
ANOTHER SOUND BECAME AUDIBLE..THE INSTANT WE HEARD IT, HOLMES 4101464
SPRANG FROM THE BED, STRUCK A MATCH, AND LASHED FURIOUSLY WITH 4101464
HIS CANE AT THE BELL-PULL...AT THE MOMENT WHEN HOLMES STRUCK THE 4101464
LIGHT I HEARD A LOW, CLEAR WHISTLE, BUT THE SUDDEN GLARE FLASHING 4101464
INTO MY WEARY EYES MADE IT IMPOSSIBLE FOR ME TO TELL WHAT IT WAS 4101464
AT WHICH MY FRIEND LASHED SO SAVAGELY. I COULD, HOWEVER, SEE THAT 4101464
HIS FACE WAS DEADLY PALE, AND FILLED WITH HORROR AND LOATHING. 4101464
4101464
A. FORESHADOWING 4101464
B. FOIL 4101464
*C. CLIMAX 4101464

AT THE MOST REMOTE END OF THE CRYPT THERE APPEARED ANOTHER LESS 4101465
SPACIOUS. ITS WALLS HAD BEEN LINED WITH HUMAN REMAINS, PILED TO 4101465
THE VAULT OVERHEAD, IN THE FASHION OF THE GREAT CATACOMBS OF 4101465
PARIS. THREE SIDES OF THIS INTERIOR CRYPT WERE STILL ORNAMENTED 4101465
IN THIS MANNER. FROM THE FOURTH , THE BONES HAD BEEN THROWN DOWN, 4101465
AND LAY PROMISCUOUSLY UPON THE EARTH, FORMING AT ONE POINT A 4101465
MOUND OF SOME SIZE. 4101465
4101465
A. CONFLICT 4101465
B. FOIL 4101465
*C. SETTING 4101465
4101465

ENOUGH, HE SAID. THE COUGH IS A MERE NOTHING. IT WILL NOT KILL 1466
ME. I SHALL NOT DIE OF A COUGH. TRUE-TRUE, I REPLIED. 4101466
A. CONFLICT 4101466
*B. FORESHADOWING 4101466
C. SYMBOLISM 4101466
4101466

THIS MORNING I OVERSLEPT, SLIPPED ON THE RUG AND FELL DOWN THE 4101467
STAIRS, AND THEN STEPPED ON THE CATS TAIL. THIS IS THE BEGINNING 4101467
OF A GREAT DAY. 4101467
*A. IRONY 4101467
B. FORESHADOWING 4101467
C. FOIL 4101467
4101467

UP AND DOWN THE FRONTIER IN THESE SHACKS, HOMES, YOU WILL FIND 4101468
THINGS MADE OF TURKEY - RED CALICO, CHEAP, COMMON ELSEWHERE - HE 4101468
FINGERED THE THREE-CORNERED FLAP - ITS OUR COLORS. HE PUT THE 4101468
PARCEL BACK IN HIS POCKET. I BOUGHT TWO YARDS YESTERDAY AFTER - I 4101468
GOT A LETTER AT HANEY. 4101468
A. FORESHADOWING 4101468
*B. SYMBOLISM 4101468
C. PLOT 4101468
4101468

THERE WERE THREE MEN IN THE SLED. DAN, THE MAIL-CARRIER, CRUSTY, 4101469
BELLIGERENTLY WESTERN, THE SELF-ELECTED GUARDIAN OF EVERYONE ON 4101469
HIS ROUTE, HILLAS, A YOUNGER MAN, HARDLY MORE THAN A BOY, LIVING 4101469
ON HIS PRE-EMPTION CLAIM NEAR THE UPPER REACHES OF THE STAGE 4101469
LINE, THE THIRD, A STRANGER FROM THAT PART OF THE COUNTRY VAGUELY 4101469
DESCRIBED AS THE EAST. HE WAS AS INQUISITIVE ABOUT THE COUNTRY AS 4101469
HE WAS RETICENT ABOUT HIS BUSINESS THERE. DAN PLAINLY DISAPPROVED 4101469
OF HIM. 4101469
A. THEME 4101469
B. CONFLICT 4101469
*C. CHARACTERIZATION 4101469
4101469

HE SAID, TRUTH IS A HARD DEER TO HUNT. IF YOU EAT TOO MUCH TRUTH 4101470
AT ONCE, YOU MAY DIE OF THE TRUTH. IT WAS NOT IDLY THAT OUR 4101470
FATHERS FORBADE THE DEAD PLACES. 4101470
*A. THEME 4101470
B. CONFLICT 4101470
C. FOIL 4101470
4101470

SLOWLY THEY STRUGGLED AHEAD, THE COLD GROWING MORE INTENSE, THE 4101471
BLURS SWAYED LIKE BATTERED LEAVES ON A VINE THAT THE WIND TORE IN 4101471
TWO AT LAST AND FLUNG THE LIVING BEINGS WIDE. DAN, CLINGING TO 4101471

THE BROKEN ROPE, ROLLED OVER AND FOUND HILLAS WITH THE FRAYED END 4101471
OF THE LINE IN HIS HAND REACHING ABOUT THE BLACK DRIFTS FOR THE 4101471
STRANGER. DAN CREPT CLOSER, HIS MOUTH AT HILLAS EAR, SHOUTING, 4101471
QUICKO RIGHT BEHIND ME IF WE ARE TO LIVE THROUGH ITO ...AFTER A 4101471
FROZEN ETERNITY THEY REACHED THE END OF THE LINE FASTENED MAN- 4101471
HIGH AGAINST A SECOND HAVEN OF WALL. HILLAS PUSHED OPEN THE 4101471
UNLOCKED DOOR, THE THREE MEN STAGGERED IN AND FELL PANTING 4101471
AGAINST THE SIDE OF THE ROOM. 4101471
4101471
A. CLIMAX 4101471
*B. CONFLICT 4101471
C. SETTING 4101471

****

THE STUDENT, BY CHOOSING THE CORRECT TRANSLATION OF THE FOLLOWING 0472
QUOTATIONS, WILL DEMONSTRATE HIS COMPREHENSION OF THE MATERIAL TO
BE TRANSLATED. %2¤

DIRECTIONS - SELECT THE STATEMENT WHICH BEST PARAPHRASES THE
GIVEN SELECTION.

AT LENGTH I WOULD BE AVENGED, THIS WAS A POINT DEFINITIVELY 4101510
SETTLED-- BUT THE VERY DEFINITIVENESS WITH WHICH IT WAS RESOLVED 4101510
WITH IMPUNITY. A WRONG IS UNREDRESSED WHEN RETRIBUTION OVERTAKES 4101510
ITS REDRESSER. IT IS EQUALLY UNREDRESSED WHEN THE AVENGER FAILS 4101510
TO MAKE HIMSELF FELT AS SUCH TO HIM WHO HAS DONE THE WRONG. 4101510
A. I MUST PUNISH THIS PERSON VERY LIGHTLY IN ORDER FOR ME TO BE 4101510
AVENGED. 4101510
*B. I MUST PUNISH THIS PERSON EXTREMELY HARSHLY IN ORDER FOR ME 4101510
TO BE AVENGED. 4101510
C. I MUST PUNISH THIS PERSON WITH REVENGE AND PITY IN ORDER FOR 4101510
ME TO BE AVENGED. 4101510

A LARGE FACE SEARED WITH A THOUSAND WRINKLES, BURNED YELLOW WITH 4101511
SUN AND MARKED WITH EVERY EVIL PASSION, WAS TURNED FROM ONE TO 4101511
THE OTHER OF US, WHILE HIS DEEP-SET EYES, AND HIS HIGH, THIN, 4101511
FLESHLESS NOSE, GAVE HIM SOMEWHAT THE RESEMBLANCE TO A FIERCE OLD 1511
BIRD OF PREY. 4101511
A. HIS CRUEL FACE MADE HIM LOOK LIKE AN OSTRICH. 4101511
B. HIS HEAD WAS ENORMOUS AND HIS FACE HAD BEEN SEARED AND 4101511
BURNED SO MUCH THAT HE HAD NO FLESH ON HIS NOSE. 4101511
*C. HIS CRUEL-LOOKING FACE REMINDED ME OF AN UGLY, EVIL BIRD OF 4101511
PREY. 4101511

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BASED ON HIS KNOWLEDGE OF LITERARY FORMS, THE STUDENT WILL SELECT 0305
BIOGRAPHIES FROM A LIST OF LITERARY FORMS AS THE ONLY TYPE ON THE
LIST NOT WRITTEN BY THE SUBJECT HIMSELF. %1¤

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0002

WHICH ITEM DOES *NOT* BELONG IN THIS GROUPO 4100751
A. MEMOIRS 4100751
*B. BIOGRAPHIES 4100751
C. AUTOBIOGRAPHIES 4100751
D. JOURNALS 4100751
E. DIARIES 4100751

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WHEN GIVEN A STATEMENT, THE STUDENT WILL SHOW COMPREHENSION OF
VARIOUS NON-FICTION ARTICLES BY RELATING THIS STATEMENTS IDEA TO       0343
THE NON-FICTION ARTICLE WHICH IS MOST SIMILAR IN MEANING BY
SELECTING THAT ARTICLES TITLE FROM OTHER ALTERNATIVES.  %5¤

DIRECTIONS - READ THE STATEMENT AND THEN DETERMINE WHICH NON-
             FICTION ARTICLE EXPRESSES A SIMILIAR IDEA. CIRCLE         0041
             THE LETTER OF THAT ARTICLE.

TO HAVE DETERMINATION IS ENOUGH. IF ONE HAS DETERMINATION,
PLANS, ORGANIZATION, AND KNOWLEDGE ARE UNIMPORTANT.                    0861
 *A. *THE SOURDOUGH EXPEDITION*                                     4100861
  B. *VICTORY ON EVEREST*                                           4100861
  C. *KON-TIKI*                                                     4100861
  D. *CAVES OF ADVENTURE*                                           4100861
                                                                    4100861

JOINED CONQUESTS OF NATURE CAN BRING DIFFERENT NATIONS CLOSER TO-
GETHER.                                                             4100862
  A. *OPERATION DEEPFREEZE*                                         4100862
  B. *THE BLUE CONTINENT*                                           4100862
 *C. *VICTORY ON EVEREST*                                           4100862
  D. *CAVES OF ADVENTURE*                                           4100862
                                                                    4100862

SOMETIMES ADVENTURERS ARE NOT LOOKING FOR NEW FRONTIERS TO
CONQUER, BUT ARE SEEKING TO PROVE HOW OLD ONES HAD BEEN WON.        4100863
  A. *OPERATION DEEPFREEZE*                                         4100863
  B. *CAPTAIN SCOTTS DIARY*                                         4100863
  C. *THE SOURDOUGH EXPEDITION*                                     4100863
 *D. *KON-TIKI*                                                     4100863
                                                                    4100863

TO GROW FROM A SUBJECTIVE VIEWPOINT TO AN OBJECTIVE VIEWPOINT IS
VITAL TO MATURE LEARNING.                                           4100864
  A. *ON THE ROAD*                                                  4100864
 *B. *PREPARING FOR COLLEGE*                                        4100864
  C. *WINDOWS FOR THE CROWN PRINCE*                                 4100864
  D. *THE FIELDS OF HOME*                                           4100864
                                                                    4100864

THE TROUBLE WITH MODERN MAN IS THAT HIS LIFE IS FRITTERED AWAY BY
INSIGNIFICANT DETAILS.                                              4100865
  A. *THREE DAYS TO SEE*                                            4100865
  B. *THE MAN IN ASBESTOS*                                          4100865
  C. *IRTNOG*                                                       4100865
 *D. *GIFT FROM THE SEA*                                            4100865
                                                                    4100865

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THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF THE CHARACTERS OF
THE SHORT STORIES STUDIED IN CLASS BY SELECTING THE CHARACTER          0329
WHICH IS DESCRIBED.  %1¤

DIRECTIONS - SELECT THE BEST COMPLETION.
                                                                          1

IN *THE OPEN WINDOW* SAKI POKES FUN AT PEOPLE WITHOUT
IMAGINATION. THE CHARACTER LACKING IMAGINATION IS                   4100835
  A. MRS. SAPPLETON.                                                4100835
  B. BERTIE.                                                        4100835
                                                                    4100835
 C. VERA.                                                              4100835
*D. FRAMTON.                                                           4100835

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THE STUDENT WILL ANALYZE THE RELATIONSHIP BETWEEN SHORT STORIES           0341
STUDIED BY CORRECTLY COMPLETING GIVEN STATEMENTS. %2¤

DIRECTIONS - SELECT THE BEST COMPLETION.                                     1

SHAWN KELVIN IN *THE QUIET MAN* IS JUST THE OPPOSITE OF                4100849
  A. FRAMTON NUTTLE IN *THE OPEN WINDOW*.                              4100849
 *B. MISS LYONS IN *THE ZONE OF QUIET*.                                4100849
  C. LEININGEN IN *LEININGEN VERSUS THE ANTS*.                         4100849
  D. OTTO IN *THE HEATHEN*.                                            4100849

THE TONE OF *THE ZONE OF QUIET* MOST RESEMBLES THE TONE OF             4100850
  A. *LEININGEN VERSUS THE ANTS*.                                      4100850
 *B. *THE HAT*.                                                        4100850
  C. *REPORT ON THE BARNHOUSE EFFECT*.                                 4100850
  D. *THE GIFT OF THE MAJI*.                                           4100850

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THE STUDENT WILL RECALL THE THREE *MAJOR* CLASSIFICATIONS OF              0101
POETRY BY SELECTING THEM FROM GROUPS CONTAINING DESCRIPTIONS OR
SUB-CLASSIFICATIONS.  %3¤

SELECT THE CORRECT ANSWER FROM A LIST OF ALTERNATIVES.                    0007

WHICH ARE THE THREE *MAJOR* CLASSES OF POETRYO SELECT *ONE* FROM       4100220
EACH GROUPING BELOW.                                                   4100220
  A. EPIC                                                              4100220
  B. BALLAD                                                            4100220
  C. LAY                                                               4100220
 *D. NARRATIVE                                                         4100220
  F. METRICAL ROMANCE                                                  4100220

WHICH ARE THE THREE *MAJOR* CLASSES OF POETRYO SELECT *ONE* FROM          0221
EACH GROUPING BELOW.                                                       221
  A. SONNET                                                            4100221
  B. ODE                                                               4100221
  C. ELEGY                                                             4100221
  D. IDYLL                                                             4100221
 *F. LYRIC                                                             4100221

WHICH ARE THE THREE *MAJOR* CLASSES OF POETRYO SELECT *ONE* FROM       4100222
EACH GROUPING BELOW.                                                   4100222
 *A. DRAMATIC                                                          4100222
  B. DESCRIPTIVE                                                       4100222
  C. DIDACTIC                                                          4100222
  D. TRAGIC                                                            4100222
  E. COMIC                                                             4100222

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THE STUDENT WILL IDENTIFY THE CLASSIFICATION OF POETRY BY                 0102
MATCHING THE DEFINITION OR DESCRIPTION OF THE FORM TO THE
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CLASSIFICATION.  %5□

A POEM DEFINED AS A LONG NARRATIVE POEM, WRITTEN IN DIGNIFIED          4100223
STYLE, WHICH CENTERS AROUND THE NOBLE DEEDS OF A NATIONAL HERO IS      4100223
CALLED A %N□                                                           4100223
  A. LYRIC.                                                            4100223
  B. SONNET.                                                           4100223
  C. ODE.                                                              4100223
 *D. EPIC.                                                             4100223
  E. PANEGYRIC.                                                        4100223

A POEM DEFINED AS A SHORT NARRATIVE POEM, MEANT TO BE SUNG TO          4100224
MUSIC, PRESENTING A SINGLE DRAMATIC OR EXCITING EPISODE IS             4100224
CALLED A %N□                                                           4100224
  A. LYRIC.                                                            4100224
  B. SONNET.                                                           4100224
 *C. BALLAD.                                                           4100224
  D. EPIC.                                                             4100224
  E. ELEGY.                                                            4100224

A SHORT SUBJECTIVE POEM, DESIGNED TO STIMULATE THOUGHT OR EMOTION      4100225
AND STRONGLY CHARACTERIZED BY MELODY AND IMAGINATION, IS CALLED           0225
A %N□                                                                  4100225
  A. EULOGY.                                                           4100225
  B. TRILOGY.                                                          4100225
 *C. EPIC.                                                             4100225
  D. ODE.                                                              4100225
  E. LYRIC.                                                            4100225

A POEM OF MOURNING OR MEDITATION ON DEATH IS KNOWN AS                  4100226
 *A. AN ELEGY.                                                         4100226
  B. AN EPITHET.                                                       4100226
  C. AN EPITHALAMIUM.                                                  4100226
  D. A TRAGIQUE.                                                       4100226
  E. A EULOGY.                                                         4100226

WHICH OF THE FOLLOWING TYPES OF POETRY DOES *NOT* BELONG TO THIS       4100227
GROUP BECAUSE IT IS NOT CONCERNED WITH DEATH□                          4100227
  A. DIRGE                                                             4100227
  B. ELEGY                                                             4100227
  C. MONODY                                                            4100227
  D. THRENODY                                                          4100227
 *E. PLEIADE                                                           4100227


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THE STUDENT WILL DISTINGUISH DRAMATIC POETRY FROM OTHER TYPES BY          0257
SELECTING THE *BEST* DEFINITION OF DRAMATIC POETRY FROM A CHOICE
OF DEFINITIONS.  %1□

SELECT THE BEST DEFINITION OF DRAMATIC POETRY FROM THE CHOICES.           0028

DRAMATIC POETRY IS THAT WHICH                                          4100631
  A. EMPLOYS STARTLING IMAGES.                                         4100631
 *B. CONTAINS DIALOGUE OR MONOLOGUE IN VERSE.                             0631
  C. USES FLOWERY LANGUAGE.                                            4100631
  D. PROVIDES FOR DRAMATIC POSING.                                     4100631
  E. OCCURS ONLY IN PLAYS.                                             4100631
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THE STUDENT, THROUGH HIS KNOWLEDGE OF THE POETIC PHILOSOPHIES OF       0104
THE WRITERS, WILL MATCH THE POETS DEFINITION OF POETRY WITH ITS
AUTHOR.  %2¤

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.           0002

WHICH AUTHOR DEFINED POETRY AS                                      4100229
                                                                    4100229
POETRY IS THE IMAGINATIVE EXPRESSION OF STRONG FEELING, USUALLY     4100229
RHYTHMICAL...THE SPONTANEOUS OVERFLOW OF POWERFUL FEELINGS          4100229
RECOLLECTED IN TRANQUILITY.                                         4100229
  A. THOMAS CARLYLE                                                 4100229
 *B. WILIAM WORDSWORTH                                              4100229
  C. PERCY BYSSHE SHELLEY                                           4100229
  D. SAMUEL TAYLOR COLERIDGE                                        4100229
  E. DYLAN THOMAS                                                   4100229

WHICH AUTHOR DEFINED POETRY AS                                      4100230
                                                                    4100230
I WOULD DEFINE THE POETRY OF WORDS AS THE RHYTHMICAL CREATION OF    4100230
BEAUTY. ITS SOLE ARBITER IS TASTE. WITH THE INTELLECT OR WITH THE   4100230
CONSCIENCE IT HAS ONLY COLLATERAL RELATIONS. UNLESS INCIDENTALLY,   4100230
IT HAS NO CONCERN WHATEVER WITH DUTY OR WITH TRUTH.                 4100230
 *A. EDGAR ALLAN POE                                                4100230
  B. OLIVER WENDELL HOLMES                                          4100230
  C. RALPH WALDO EMERSON                                            4100230
  D. WALT WHITMAN                                                   4100230
  E. HENRY WADSWORTH LONGFELLOW                                     4100230

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THE STUDENT WILL DISTINGUISH THOSE QUALITIES WHICH ARE ESSENTIAL       0258
TO CHARACTERIZE A TRUE NOVEL BY SELECTING THE PHRASES THAT ARE
*NOT* CHARACTERISTIC OF A TRUE NOVEL.  %2¤

SELECT THE ANSWER THAT DOES *NOT* COMPLETE THE STATEMENT               0027
CORRECTLY.

A TRUE NOVEL                                                        4100632
  A. IS A LONG STORY.                                               4100632
  B. IS ORGANIZED TOWARD A SIGNIFICANT CONCLUSION.                  4100632
  C. INDUCES BELIEF.                                                4100632
  D. IS ARTISTICALLY CONSTRUCTED.                                   4100632
 *E. CONTAINS A LOVE STORY.                                         4100632

A TRUE NOVEL                                                        4100633
 *A. DEALS ONLY WITH FICTIONAL CHARACTERS.                          4100633
  B. DEALS CONVINCINGLY WITH PEOPLES RELATIONS TO ONE ANOTHER.      4100633
  C. GIVES A PICTURE OF THE SOCIAL WORLD AS WE KNOW IT.             4100633
  D. CAN BE REALISTIC, NATURALISTIC, SOCIOLOGICAL OR                4100633
     PSYCHOLOGICAL.                                                 4100633
  E. CAN CONTAIN A NUMBER OF SUB PLOTS.                             4100633

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THE STUDENT WILL SHOW KNOWLEDGE OF THE CLASSIFICATION OF A GIVEN       0259
ENGLISH NOVEL BY MATCHING TITLE TO TYPE.  %9¤
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ATCH THE TITLE WITH THE TYPE OF FICTION IT REPRESENTS. 0029

A. FANTASY
B. GOTHIC ROMANCE
C. ADVENTURE STORY
D. DETECTIVE STORY
E. STREAM OF CONSCIOUSNESS NOVEL

THE CASTLE OF OTRANTO *B 4100634

GULLIVERS TRAVELS *A 4100635

ROBINSON CRUSOE *C 4100636

THE MYSTERIES OF UDOLPHO *B 4100637

ANIMAL FARM *A 4100638

TO THE LIGHTHOUSE *E 4100639

IVANHOE *B 4100640

BRAVE NEW WORLD *A 4100641

THE MOONSTONE *D 4100642

****

HE STUDENT WILL DEMONSTRATE KNOWLEDGE OF THE NOVEL AS A LITERARY
ENRE BY IDENTIFYING TWO CHARACTERISTIC ELEMENTS OF THE NOVEL.%1¤ 0515

IRECTIONS - SELECT THE BEST COMPLETION. 1

WO CHARACTERISTIC ELEMENTS OF THE NOVEL ARE 4101890
*A. LENGTHY DESCRIPTION AND MULTIPLE SUB-PLOTS. 4101890
B. RELATING OF FACT AND STATEMENT OF OPINION. 4101890
C. NARRATIVE FORMAT AND CONSISTENT LINE-LENGTH. 4101890
D. INFERRED CONCLUSIONS AND IMPLIED CHARACTER DEVELOPMENT. 4101890

****

HE STUDENT WILL SHOW KNOWLEDGE OF WHAT CONSTITUTES TEMPORARY
USPENSION OF DISBELIEF BY IDENTIFYING THE ITEM WHICH IS *NOT* AN
XAMPLE OF MOMENTARY WILLING SUSPENSION OF DISBELIEF. %1¤ 0182

IRECTIONS - SELECT THE BEST COMPLETION. 1

OMENTARY WILLING SUSPENSION OF DISBELIEF IS EVIDENCED BY ALL THE 4100447
OLLOWING *EXCEPT* 4100447
A. ACCEPTANCE OF THE ACTORS AS THE PERSONS OF THE STORY. 4100447
B. ACCEPTANCE OF THE STAGE AS THE ACTUAL SCENE OF THE ACTION. 4100447
*C. SEARCHING FOR ANACHRONISMS IN A HISTORICAL PLAY. 4100447
D. RECOGNITION OF THE OPENING AND CLOSING OF THE CURTAIN AS THE 4100447
BEGINNING AND END OF THE PLAY. 4100447
E. ACCEPTANCE OF THE ACTORS POETICAL LANGUAGE AS NATURAL. 4100447

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THE STUDENT WILL APPLY HIS KNOWLEDGE OF VIEWING DRAMA BY SELECTING 0183
A REQUISITE TO THE READING OR VIEWING OF DRAMA. %1⊓

DIRECTIONS - SELECT THE BEST COMPLETION. 1

DRAMA REQUIRES THAT THE READER OR VIEWER BRING TO IT 4100448
A. A CRITICAL ATTITUDE. 4100448
*B. A MOMENTARY, WILLING SUSPENSION OF DISBELIEF. 4100448
C. A FIRM GRASP OF REALITY. 4100448
D. AN OBJECTIVE VIEWPOINT. 4100448
E. A SUBJECTIVE INTERPRETATION. 4100448

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THE STUDENT WILL APPLY HIS KNOWLEDGE OF DRAMATIC CONVENTIONS BY 0184
SELECTING THE ONE CRITERION BY WHICH THE SUCCESS OF DRAMATIC
CONVENTIONS IS JUDGED. %1⊓

DIRECTIONS - SELECT THE BEST COMPLETION. 1

THE SUCCESS OF DRAMATIC CONVENTIONS DEPENDS ON THE 4100449
A. EFFECTIVENESS OF THE DIALOGUE. 4100449
B. EFFECTIVENESS OF THE SETTING. 4100449
*C. AUDIENCES WILLINGNESS TO BELIEVE THEM. 4100449
D. KIND OF DRAMA PRESENTED. 4100449
E. INTELLIGENCE OF THE AUDIENCE. 4100449

****

THE STUDENT WILL INDICATE KNOWLEDGE OF DRAMATIC CONVENTION BY 0185
SELECTING THE CONVENTION THAT IS *NOT* AN EXAMPLE FROM A
LIST OF CHOICES. %1⊓

DIRECTIONS - SELECT THE BEST COMPLETION. 1

ALL OF THE FOLLOWING ARE DRAMATIC CONVENTIONS *EXCEPT* 4100450
A. THE OPENING AND CLOSING OF THE CURTAIN. 4100450
B. THE GREEK CHORUS. 4100450
C. THE SOLILOQUY. 4100450
D. IMPERSONATION OR REPRESENTATION. 4100450
*E. BELIEF IN THE MESSAGE OF THE DRAMA. 4100450

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THE STUDENT CAN RECALL THE ROLE SCHOOL PLAYS HAD IN THE 0186
DEVELOPMENT OF DRAMA BY IDENTIFYING THE ROLE THEY PLAYED FROM A
LIST OF ALTERNATIVES. %1⊓

DIRECTIONS - SELECT THE BEST COMPLETION. 1

SCHOOL AND UNIVERSITY PLAYS OF THE ELIZABETHAN PERIOD 4100451
A. HAD NO INFLUENCE ON ELIZABETHAN DRAMA BECAUSE THEY WERE THE 4100451
WORK OF AMATEURS. 4100451
*B. DID INFLUENCE ELIZABETHAN DRAMA BY TRANSMITTING CLASSIC 4100451
INFLUENCE AND CRITICISM. 4100451
C. DID INFLUENCE ELIZABETHAN DRAMA BECAUSE THEY APPEALED TO THE 4100451
IMMATURE TASTE OF UNEDUCATED MASSES. 4100451

D. HAD NO INFLUENCE ON ELIZABETHAN DRAMA BECAUSE THEY WERE 4100451
CONFINED TO THE SCHOOLS. 4100451
E. DID INFLUENCE ELIZABETHAN DRAMA BECAUSE IT WAS BY WRITING 4100451
SUCH PLAYS THAT SHAKESPEARE SERVED HIS APPRENTICESHIP. 4100451

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BY MATCHING THE DESCRIPTION OF THE BELIEF TO ITS NAME AND THE 0092
WORK IN WHICH IT IS EXEMPLIFIED, THE STUDENT WILL SHOW HIS
COMPREHENSION OF THE BELIEF WITH THE ENGLISH LITERARY WORK WHICH
REFLECTED IT. %10□

MATCH THE WORD WITH ITS DEFINITION. 6

MATCH THE *ISM* TO THE STATEMENT AND WORKS BELOW. 4100201
A. ATHEISM 4100201
B. PANTHEISM 4100201
C. DEISM 4100201
D. HUMANISM 4100201
E. CALVINISM 4100201
4100201

THE DOCTRINE OF THE PERFECTABILITY OF MAN *D 4100201
4100201

NATURAL RELIGION BASED ON REASON AS OPPOSED TO REVEALED 0202
RELIGION *C 202

DISBELIEF IN GOD *A 4100203

FAITH IN NATURE AS BOTH REVELATION OF THE DEITY AND THE DEITY 0204
ITSELF *B 204

THE DOCTRINE BASED ON TOTAL DEPRAVITY, PRE-DESTINATION, AND 4100205
PARTIAL ATONEMENT *E 4100205

THE PHILOSOPHY REFLECTED IN *PARADISE LOST* *E 4100206

THE PHILOSOPHY REFLECTED IN *ESSAY ON MAN* *C 4100207

THE PHILOSOPHY REFLECTED IN *LINES COMPOSED A FEW MILES ABOVE 4100208
TINTERN ABBEY* *B 4100208

THE PHILOSOPHY REFLECTED IN *UTOPIA* *D 4100209

THE PHILOSOPHY REFLECTED IN *QUEEN MAB* *A 4100210

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LITERARY WORKS AND AUTHORS

THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF THE CHARACTER OF 0545
CYRANO DE BERGERAC BY ANSWERING QUESTIONS CONCERNING THIS
CHARACTER. %10□

DIRECTIONS-- SELECT THE BEST COMPLETION. 0163

CONVERSING WITH HIS FRIEND, LE BRET, CYRANO CONFESSES THAT HE HATES THE ACTOR, MONTFLEURY, BECAUSE 2062
A. THE ACTOR HAS PLAGARIZED A POEM OF CYRANO,S.
*B. MONTFLEURY IS A LAMESTABLE ACTOR, BUT CYRANO,S REAL REASON IS A PRIVATE ONE.
C. THE ACTOR IS A SYCOPHANT WHOSE FAWNING TOWARD ROYALTY ANNOYS CYRANO.
D. MONTFLEURY,S REPUTATION AS A *LADY,S MAN* INFURIATES CYRANO.

RESPONDING TO VALVERT,S INSULT CONCERNING THE SIZE OF HIS NOSE, CYRANO RESPONDS BY 2063
A. THROWING HIS HAT TO THE AUDIENCE.
B. DRAWING HIS SWORD FOR BATTLE.
*C. COMPOSING A WITTY AND CONTEMPTUOUS REPLY.
D. BECOMING ENRAGED AND DEMANDING SATISFACTION.

IN ANSWER TO THE CROWD,S ANGER FOR HIS HAVING CLOSED THE PLAY, CYRANO QUIETS THEM BY 2064
*A. DONATING MONEY FROM THE REFUNDS.
B. EXPLAINING HIS REASONS TO THEM.
C. DARING THE BRAVEST TO DUEL HIM.
D. ALLOWING MONTFLEURY TO ACT.

RESPONDING GRANDIOSELY TO THE YOUNG FRUITVENDOR,S CONCERN FOR HIS HUNGER,.CYRANO PATERNALLY TELLS HER 2065
A. FOOD DOESN,T REALLY INTEREST HIM.
B. HE HAS MORE MONEY AT HOME.
*C. HE WOULD GRATEFULLY ACCEPT A SINGLE GRAPE.
D. RAGENEAU, THE BAKER, WILL FEED HIM.

ONE ONLY THING IN THE WORLD WHICH CYRANO FEARS IS 2066
A. THAT PEOPLE WILL LAUGH AT HIM.
B. THAT ROXANNE WILL FIND HIM UGLY.
C. THAT PEOPLE THINK HE IS A BRAGGERT.
*D. THAT ROXANNE WILL LAUGH AT HIM.

CYRANO ACCEPTS INSULTS FROM CHRISTIAN, BECAUSE 2067
A. CHRISTIAN IS A MERE *COUNTRY BOY,* AND CYRANO CANNOT BRING HIMSELF TO DUEL HIM.
*B. ROXANNE HAS ASKED CYRANO TO PROTECT CHRISTIAN BECAUSE SHE IS IN LOVE WITH HIM.
C. AT FIRST GLANCE, CHRISTIAN,S PHYSICAL SIZE IS SO IMPRESSIVE, EVEN CYRANO IS IMPRESSED.
D. TO DUEL WITH CHRISTIAN WOULD BRING UPON CYRANO, THE DISPLEASURE OF THE CADETS.

AS HE HEROICALLY DIES AT THE CONCLUSION OF ACT V, CYRANO SAYS HE TAKES WITH HIM INTO ETERNITY 2068
A. HIS COURAGE.
B. HIS TATTERED CAPE.
C. HIS HONOR.
*D. HIS WHITE PLUME.

CYRANO VISITS ROXANNE AT THE NUNNERY EACH WEEK FOR FOURTEEN YEARS TO 2069
*A. BRING HER NEWS OF COURT AND SOCIETY.
B. BRING HER MONEY FOR SUPPORT.
C. SHOW HER THE LATEST FASHIONS.
D. SHOW HER HIS AFFECTION FOR HER.

UNDER THE CLOAK OF DARKNESS, CYRANO SPEAKS TO ROXANNE OF HIS LOVE FOR HER, BECAUSE HE 2070
A. IS TRYING TO HELP HIS FRIEND CHRISTIAN.
B. KNOWS HE IS GOING OFF TO WAR AND MAY NOT RETURN.
*C. SEIZES HIS ONE CHANCE TO SPEAK TO HER UNSEEN.
D. MOMENTARILY GIVES IN TO THE IMPULSE.

THE CAUSE OF CYRANO,S OBVIOUS EXCITEMENT IN THE PASTRY SHOP OF RAGANEAU, THE BAKER, WAS CAUSED BY THE 2071
A. ANTICIPATION OF THE FORTHCOMING BATTLE AT ANRAS.
B. DESCRIPTION OF THE PRECEDING NIGHT,S DUEL.
*C. PROSPECT OF ROXANNE,S VISIT.
D. SIGHT OF ALL THE BAKERY GOODS.

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THE STUDENT WILL DEMONSTRATE HIS COMPREHENSION OF THE LANGUAGE IN *CYRANO DE BERGERAC* BY CHOOSING THE BEST PARAPHRASE OF SELECTED LINES FROM THE PLAY. %5ø 0546

WHICH OF THE FOLLOWING BEST DESCRIBES WHAT CYRANO MEANT WHEN HE TOLD VALVERT, YOU SHALL DIE....EXQUISITELY. 2072
*A. YOUR DEATH WILL BE OF ARTISTIC PROPORTIONS.
B. YOUR DEATH WILL MAKE YOU IMMORTAL.
C. I WILL SO ARRANGE YOUR DEATH THAT PEOPLE WILL LONG REMEMBER YOU.
D. YOUR DEATH WILL BE PAINFUL.

WHICH OF THE FOLLOWING BEST DESCRIBES WHAT CYRANO MEANT WHEN HE SAID TO MONTFLUERY, FULL MOON, ECLIPSE YOURSELFO 2073
A. GET OUT OF HEREO
B. GET OFF THE STAGE, FAT BOYO
C. QUIT THE STAGE IMMEDIATELYO
*D. OAF, LEAVE AT ONCEO

WHICH OF THE FOLLOWING BEST DESCRIBES WHAT CYRANO MEANT WHEN HE SAID TO SISTER MARGARUITE, IT,S FRIDAY, SISTER. I ATE MEAT AGAIN. 2074
A. I THINK YOUR RULES AND REGULATIONS ARE OBSOLETE, SISTER.
*B. I AM PLAYING THE ROGUE BY TEASING YOU AGAIN, SISTER.
C. I HOPE YOU UNDERSTAND THAT I,M NOT A CATHOLIC, SISTER.
D. YOU KNOW, SISTER, RULES ARE MADE TO BE BROKEN.

WHICH OF THE FOLLOWING BEST DESCRIBES WHAT VALVERT MEANT WHEN HE SAID TO CYRANO, YOUR NOSE IS ..... RATHER LARGE. 2075
A. YOU ARE UGLY AND I DON,T LIKE YOU.
*B. I,M TRYING TO INSULT AND EMBARRASS YOU.
C. I,M TRYING TO INSULT YOU AND NOT DOING IT VERY WELL.
D. I,M TIRED OF PEOPLE LIKE YOU.

WHICH OF THE FOLLOWING BEST DESCRIBES WHAT ROXANNE MEANT WHEN SHE SAID TO CYRANO, I,VE ONLY LOVED ONE MAN IN MY LIFE AND I,VE LOST HIM TWICE. 2076
A. AS YOU READ CHRISTIAN,S LETTER, YOU REMIND ME OF THE GRIEF I FELT WHEN HE DIED FOURTEEN YEARS AGO.
B. CHRISTIAN IS DEAD AND I CAN NO LONGER LOVE ANYONE.
*C. I NOW UNDERSTAND THAT IT WAS YOU WHOM I LOVED ALL THESE YEARS.
D. CHRISTIAN IS DEAD AND NOW YOU ARE DYING.

****

THE STUDENT WILL DEMONSTRATE HIS UNDERSTANDING OF SIGNIFICANT SPOKEN LINES IN *CYRANO DE BERGERAC* BY MATCHING THE QUOTATIONS WITH THEIR SPEAKERS. %10n 0547

DIRECTIONS-- MATCH THE QUOTATION AND SPEAKER. 0164

BUT, IF YOU LOVE HER, MAN, ... SPEAK TO HERO 2077
A. CHRISTIAN
B. VALVERT
*C. LE BRET
D. CYRANO

DOES NOT ARISTOPHANES MENTION A MYTHOLOGICAL MONSTER CALLED HIPPO ELEPHANTOCAMULUSO SURELY, HERE WE HAVE THE ORIGINAL. 2078
*A. CYRANO
B. LE BRET
C. COMTE DE GUICHE
D. VALVERT

LIGHTLY, I TOSS MY HAT AWAY ... 2079
A. ROGENIAN
*B. CYRANO
C. VALVERT

TELL THAT TO ALL THE WORLD... AND THEN TO ME, VERY SOFTLY SAY, SHE LOVES YOU NOT... 2080
*A. LE BRET
B. CYRANO
C. CHRISTIAN
D. DE GUICHE

AH, YOU TOO VANITY. I KNEW YOU,D OVERTAKE ME IN THE END. 2081
A. LE BRET
B. CHRISTIAN
*C. CYRANO
D. DE GUICHE

THAT SILENIUS WHO CANNOT HOLD HIS BELLY IN HIS ARMS STILL DREAMS OF BEING SWEETLY DANGEROUS WITH THE LADIES. 2082
A. MONOTFLUY
*B. CYRANO
C. DE GUICHE
D. LE BRET

AND, AS I END THE REFRAIN -- THRUST HOMEO 2083
A. LE BRET
B. DE GUICHE
C. CHRISTIAN
*D. CYRANO

WHEN THAT MOMENT COMES TO YOU AND ME, WHAT WORDS WILL YOUO
A. CYRANO
*B. ROXANNE
C. CHRISTIAN
D. DE GUICHE

I DREAM ... AND I FORGET ... AND THEN I SEE THE SHADOW OF MY PROFILE ON THE WALL ... OH, MY FRIEND, I HAVE NO MORE ILLUSIONSO 2085

A. DE GUICHE
B. ROXANNE
*C. CYRANO
D. LE BRET

YES ... TO CYRANO, ... AND TROUBLEO 2086
A. DE GUICHE
B. VALVERT
*C. LE BRET
D. RAGANEAU

****

THE STUDENT WILL DEMONSTRATE HIS UNDERSTANDING OF SIGNIFICANT SPOKEN LINES IN *CYRANO DE BERGERAC* BY MATCHING THE QUOTATION WITH THE PERSON TO WHOM IT IS SPOKEN. %10¤ 0548

DIRECTIONS-- MATCH THE QUOTATION WITH THE PERSON SPOKEN TO OR ABOUT. 0165

BUT, IF YOU LOVE HER, MAN ... SPEAK TO HERO 2087
A. CHRISTIAN
*B. CYRANO
C. VALVERT
D. LE BRET

DOES NOT ARISTOPHANES MENTION A MYTHOLOGICAL MONSTER CALLED HIPPOELEPHANTO CAMELUSO SURELY, HERE WE HAVE THE ORIGINAL. 2088
A. CYRANO
B. LE BRET
C. COMTE DE GUICHE
*D. VALVERT

LIGHTLY, I TOSS MY HAT AWAY ... 2089
A. RAGANEAU
B. CYRANO
*C. VALVERT
D. LE BRET

TELL THAT TO ALL THE WORLD ... AND THEN TO ME, VERY SOFTLY SAY, SHE LOVES YOU NOT.
A. LE BRET
*B. CYRANO
C. CHRISTIAN
D. DE GUICHE

OH, YOU TOO VANITY. I KNEW YOU.D GET ME IN THE END. 2091
A. ROXANNE
B. NO ONE IN PARTICULAR
*C. PROBABLY TO THE AUDIENCE
D. SISTER MARGARITE

THAT SILENIUS WHO CANNOT HOLD HIS BELLY IN HIS ARMS STILL DREAMS OF BEING SWEETLY DANGEROUS WITH THE LADIES. 2092
A. MONTFLEURY
B. CYRANO
C. DE GUICHE
*D. LE BRET

AND. AS I END THE REFRAIN -- THRUST HOMEO 2093

*A. VALVERT
B. DE GUICHE
C. CYRANO
D. LE BRET

WHEN THAT MOMENT COMES TO YOU AND ME, WHAT WORDS WILL YOUO
*A. CHRISTIAN
B. LE BRET
C. DE GUICHE
D. VALVERT

I DREAM ... AND I FORGET ... AND THEN I SEE THE SHADOW OF MY 2095
PROFILE ON THE WALL ... OH, MY FRIEND, I HAVE NO MORE ILLUSIONSO 2095
A. CYRANO
B. DE GUICHE
*C. LE BRET
D. ROXANNE

YES ... FOR CYRANO, ... AND FOR TROUBLE. 2096
A. LE BRET
*B. THE CROWD
C. ROGANEAU
D. NOBODY IN PARTICULAR

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THE STUDENT WILL BE ABLE TO SHOW UNDERSTANDING OF THE MEANING OF 0572
WORDS AS SEEN IN CONTEXT BY CHOOSING THE CORRECT MEANING FROM
SEVERAL ALTERNATIVES. VOCABULARY WORDS ARE FROM RAY BRADBURY,S
FAHRENHEIT 451.

DIRECTIONS-- SELECT THE MEANING WHICH *BEST* DEFINES THE 0190
STARRED WORD.

WITH THE BRASS NOZZLE IN HIS FISTS, WITH THIS GREAT *PYTHON* 2260
SPITTING ITS VENOMOUS KEROSENE UPON THE WORLD, THE BLOOD POUNDED
IN HIS HEAD, AND HIS HANDS WERE THE HANDS OF SOME AMAZING
CONDUCTOR PLAYING ALL THE SYMPHONIES OF BLAZING AND BURNING TO
BRING DOWN THE TATTERS AND CHARCOAL RUINS OF HISTORY.

PYTHON
A. WATER HOSE
B. NEW IDEA
*C. STRANGLING FORCE
D. AIR PRESSURE

...BUT HE KNEW HIS MOUTH HAD ONLY MOVED TO SAY HELLO, AND THEN 2261
WHEN SHE SEEMED HYPNOTIZED BY THE *SALAMANDER* ON HIS ARM AND THE
PHOENIX-DISC ON HIS CHEST, HE SPOKE AGAIN.

SALAMANDER
*A. HEAT-TOLERANT LIZARD
B. MOSQUITO
C. BEE-TYPE INSECT
D. SPIDER

PHOENIX 2262
A. DEVOURING OCTOPUS
B. IMMORTAL REPTILE
*C. MYTHICAL RESURRECTED BIRD

D. CAPTIVATING SWAN

THREE SECONDS LATER, THE GAME WAS DONE, THE RAT, CAT, OR CHICKEN, CAUGHT HALF ACROSS THE AREAWAY, GRIPPED IN GENTLING PANS WHILE A FOUR-INCH HOLLOW STEEL NEEDLE PLUNGED DOWN FROM THE *PROBOSCIS* OF THE HOUND TO INJECT MASSIVE JOLTS OF MORPHINE OR PROCAINE. THE PAWN WAS THEN TOSSED IN THE INCINERATOR. 2263

PROBOSCIS
A. HOLLOW, PIERCING TONGUE
*B. LONG, SUCKING TRUCK-NOSE
C. LIGHT-BLINDING EYE
D. MECHANICAL GENERATOR

...YOU HAD THE IMPRESSION THAT SOMEONE HAD TURNED ON A WASHING MACHINE OR SUCKED YOU UP IN A GIGANTIC VACUUM. YOU DROWNED IN MUSIC AND PURE *CACOPHONY.* 2264

CACOPHONY
A. EXHILARATING SYMPHONY
B. LOW PITCH
C. VAGUE RUMBLING
*D. HARSH DISCORD

THEY SAT AND THE CARDS WERE DEALT. IN BEATTY,S SIGHT, MONTAG FELT THE GUILT OF HIS HANDS. HIS FINGERS WERE LIKE *FERRETS* THAT HAD DONE SOME EVIL AND NOW NEVER RESTED, ALWAYS STIRRED AND PICKED AND HID IN POCKETS, MOVING FROM UNDER BEATTY,S ALCOHOL-FLAME STARE. 2265

FERRETS
A. SHARP SPIKES
B. MAGNETS
C. CLUTCHING PRONGS
*D. PREYING EYES

HE WAS AFRAID TO GET UP--AFRAID HE MIGHT NOT BE ABLE TO GAIN HIS FEET AT ALL, WITH AN *ANAESTHETIZED* LEG. 2266

ANAESTHETIZED
A. ARTIFICIAL
*B. INSENSITIVE
C. CRUSHED
D. PAINFUL

THE BEETLE CAME IN A SINGLE WHISTLING, *TRAJECTORY,* FIRED AN INVISIBLE RIFLE. 2267

TRAJECTORY
*A. CURVED PROJECTILE
B. SPEED
C. FIREARM
D. MOMENT

FOR THE FIRST TIME IN A DOZEN YEARS, THE STARS WERE COMING OUT ABOVE HIM, IN GREAT PROCESSIONS OF WHEELING FIRE. HE SAW A GREAT *JUGGERNAUT* OF STARS FORM IN THE SKY AND THREATEN TO ROLL OVER AND CRUSH HIM. 2268

JUGGERNAUT
A. PERFECTION

*B. OVER-POWERING DISTRUCTIVE FORCE
C. ARRAY
D. ALL-ENCOMPASSING ANIMATION

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THE STUDENT WILL SHOW UNDERSTANDING OF PART I, *THE HEARTH AND THE SALAMANDER* IN *FAHRENHEIT 451,* BY INTERPRETING THE ACTION WHICH TAKES PLACE IN THAT PART. %4n 0573

DIRECTIONS-- SELECT THE STATEMENT THAT CORRECTLY ANSWERS THE QUESTION. 0191

HOW DOES CLARISSE SET THE STAGE FOR THE CHANGE THAT TAKES PLACE IN MONTAG,S LIFEO 2269
*A. SHE SHOWS FEAR OF DEHUMANIZATION THROUGH AUTOMATION.
B. SHE GIVES EXAMPLES TO SHOW HER MISTRUST OF MACHINES.
C. SHE PROVOKES HIM TO ANTAGONIZE HIS WIFE.
D. SHE SHOWS LACK OF HONESTY AND MISTRUST IN MONTAG.

WHAT INFLUENCE DOES THE MECHANICAL HOUND HAVE ON MONTAGO 2270
A. IT CAUSES ADDITIONAL REBELLION IN MONTAG.
B. IT SHOWS HIM HOW TO DEAL WITH MILDRED.
C. IT SHOWS HIM THE STUPIDITY OF COMPUTERS.
*D. ITS ACTIONS CAUSE FEAR IN MONTAG.

WHAT DOES MONTAG MEAN BY BEING *REALLY BOTHERED* WHEN HE CONVERSES WITH MILDREDO 2271
A. HE IS CONCERNED ABOUT HIS WIFE MILDRED,S HEALTH.
*B. HE IS CONCERNED THAT MILDRED THINK ABOUT IMPORTANT ISSUES.
C. HE IS CONCERNED THAT CAPTAIN BEATTY NOT DISCOVER HIS IDEAS.
D. HE IS CONCERNED THAT CAPTAIN BEATTY NOT COME TO HIS HOUSE.

WHAT SEEMS TO BE THE LIFE GOAL OF THE SOCIETY IN WHICH MONTAG LIVESO 2272
A. DOING AWAY WITH MINORITIES
B. GETTING MINORITIES TO THINK
C. EDUCATIONAL AND CULTURAL DEVELOPMENT
*D. HAPPINESS AND PLEASURE

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THE STUDENT WILL COMPREHEND THE MEANING OF THE TITLES OF EACH OF THE THREE PARTS OF *FAHRENHEIT 451* BY INTERPRETING THE MAIN POINT OF EACH SECTION. %3n 0574

DIRECTIONS-- SELECT THE STATEMENT WHICH BEST ANSWERS THE QUESTION. 0192

HOW DOES *PART I--THE HEARTH AND THE SALAMANDER* REFLECT MONTAG,S LIFE AS A FIREMANO 2273
A. IT INDICATES MONTAG,S FEELINGS FOR CAPTAIN BEATTY.
B. IT SHOWS HOW THE HEARTH WAS PURSUED BY THE SALAMANDER.
*C. IT SHOWS HOW BOTH OBJECTS DEVOURED PEOPLE,S FREEDOM.
D. IT INDICATES MONTAG,S FEELINGS TOWARD HIS WIFE.

WHAT MEANING DOES *PARTII--THE SIEVE AND THE SAND* IMPART IN AN APPRAISAL OF MONTAG,S LIFEO 2274
A. HIS JOB AS FIREMAN WOULD NOT ACCOMPLISH ANYTHING.
*B. HE HAD NOT FULFILLED HIS IDEALS THROUGHOUT LIFE.

C. HE HAD RUN AWAY FROM HIS DUTIES AS A FIREMAN.
D. HE HAD FORCED FABER TO GIVE HIMSELF UP.

WHAT DOES *PART III--BURNING BRIGHT* HAVE TO DO WITH MONTAG,S PILGRIMAGE TOWARDS LIFEO 2275
*A. HIS OWN HOME AND PAST LIFE STYLE WERE OBLITERATED.
B. HIS IDEAS FOR HUMANE LIVING WERE DESTROYED.
C. HIS JOB AND FRIENDS WERE DESTROYED BY FIRE.
D. HIS WIFE AND HER FRIENDS WERE BURNED.

****

THE STUDENT WILL ANALYZE THE TITLE ATTRIBUTED TO EACH OF THE THREE PARTS OF *FAHRENHEIT 451* BY ILLUSTRATING THE RELATIONSHIP OF THESE PARTS TO THE TOTAL STORY. %1□ 0575

DIRECTIONS-- SELECT THE STATEMENT WHICH *BEST* ANSWERS THE QUESTION. 0193

HOW DO THE THREE SECTIONS EACH REFLECT THE FANTASY OF THE BOOK TITLE, *FAHRENHEIT 4510* 2276
A. KNOWLEDGE CAN NEVER BE DESTROYED UNLESS MEN CHOOSE TO NOT THINK.
*B. EVEN THOUGH WRITTEN EXPERIENCE CAN BE DESTROYED, REFLECTION ON LEARNED EXPERIENCE CAN BE ILLUMINATING FOR THE FUTURE.
C. THESE THREE SHOW STEPS IN PERSON,S LIFE--YOUTH, ADULTHOOD, AND OLD AGE.
D. WRITTEN WORKS ARE EASILY DESTROYED WHEN PEOPLE ARE PRONE TO HAVE CONTINUAL PLEASURE.

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THE STUDENT WILL SHOW UNDERSTANDING OF *PART II--THE SIEVE AND THE SAND* IN *FAHRENHEIT 451* BY SELECTING THE CORRECT INTERPRETATION OF THE ACTION WHICH TAKES PLACE IN THAT PART. ,8□ 0576

DIRECTIONS-- SELECT THE STATEMENT THAT CORRECTLY ANSWERS THE QUESTION. 0194

WHY DOES MONTAG REFLECT ON HIS ENCOUNTER WITH THE OLD MAN FABER AFTER THE PHONE RINGS AT HOMEO 2277
A. HE WANTS TO TURN HIM IN.
B. HE WANTS TO DISCUSS HIM WITH MILDRED.
*C. HE WANTS TO FIND OUT MORE ABOUT KNOWLEDGE RECLAMATION.
D. HE TRIES TO OBJECTIFY WORDS FOR BEATTY.

WHY DIDN,T MONTAG TURN FABER IN WHEN HE MET HIM IN THE PARK THE FIRST TIMEO 2278
A. HE TRIED TO GET MORE EVIDENCE AGAINST FABER.
*B. HE WAS INTERESTED IN KNOWLEDGE, TOO.
C. HE FELT FABER WAS OLD AND BECOMING CHILDISH.
D. HE THOUGHT MILDRED WOULD BE INTERESTED IN MEETING FABER.

ACCORDING TO FABER AND MONTAG, WHY ARE BOOKS SUCH AS THE BIBLE IMPORTANTO 2279
A. SEVERAL HISTORICAL BOOKS LIKE THE BIBLE WERE INACCURATE.
B. LITERATURE COULD BE SEEN IN ITS CONTEMPORARY SETTING.
C. POETICAL WORKS WERE GIVEN ONLY ON TELEVISION.
*D. THERE MAY BE ONLY A FEW COPIES REMAINING IN THE COUNTRY.

WHY DOES MONTAG THREATEN TO BURN FABERO 2280
*A. HE PRESSURES HIM TO ACT.
B. HE TRIES TO TURN HIM IN TO BEATTY.
C. HE REALIZES WHAT A FOOL HE %MONTAG* HAS BEEN.
D. FABER IS WITHHOLDING INFORMATION.

IN RESPONSE TO MONTAG.S PLAN, WHAT DOES FABER MEAN BY *THE SALAMANDER DEVOURS HIS TAIL*0 2281
*A. FIREMEN WOULD BE DESTROYING THEMSELVES.
B. METAMORPHOSIS NOW BECOMES COMPLETE WITH THE ANIMAL.
C. HIGHER AUTHORITY WILL DESTROY THE FIREMEN.
D. MANY FIREMEN WOULD RESIGN AND FIND OTHER EMPLOYMENT.

WHAT ATTITUDE DO MILDRED AND HER FRIENDS HAVE TOWARD CHILDRENO 2282
A. UNDERSTANDING AND LOVE FOR HUMAN QUALITIES.
*B. TOLERATION AND NONINTERFERENCE WITH ONE,S PERSONAL LIFE.
C. HATE AND DISTRUST DUE TO THEIR ANNOYANCE.
D. THEY FOUND CHILDREN BURDENSOME WHEN NOT IN SCHOOL.

IN WHAT KIND OF A WORLD WOULD FABER FEEL IT IS ALL RIGHT TO HAVE FUNO 2283
A. WHEN ONE REAPS THE BENEFITS OF SUCH EFFORT
*B. A WORLD WHICH WAS PERFECT
C. IN NO KIND OF WORLD
D. A WORLD WHICH STILL HAD PROBLEMS ALTHOUGH COMPUTERIZED

AT THE END OF THIS PART, MONTAG AND HIS FELLOW FIREMEN WERE SENT TO DESTROY MONTAG,S HOUSE. WHYO 2284
A. THE SALAMANDER WAS CONTROLLED BY BEATTY WHO WANTED TO GET EVEN WITH GUY.
B. IT WAS A MISTAKE BECAUSE MILDRED WANTED GUY HOME.
C. IT WAS A MISTAKE WHICH WAS FOUND AFTER THE HOUSE BURNT.
*D. THE WOMEN HAD PROBABLY TURNED HIS NAME IN FOR HAVING BOOKS.

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THE STUDENT WILL SHOW UNDERSTANDING OF *PART III--BURNING BRIGHT* IN *FAHRENHEIT 451* BY INTERPRETING THE ACTION WHICH TAKES PLACE IN THAT PART. %13¤ 0577

DIRECTIONS-- SELECT THE STATEMENT THAT CORRECTLY ANSWERS THE QUESTION. 0195

WHO HAD TURNED IN THE ALARM FOR MONTAG,S HOUSEO 2285
A. CLARISSA
B. BEATTY
*C. MILDRED
D. FABER

WHY DOES MONTAG FEEL DETACHED FROM HIS HANDS WHEN HE FIRES THE FLAME-THROWER AT BEATTYO 2286
A. IT IS AS THOUGH FABER WERE DOING IT.
*B. HE DOES NOT WANT TO KILL BEATTY AND FEELS THE MECHANICAL PART OF HIM IS DOING IT.
C. SOME FORCE OF WHICH HE IS UNAWARE IS AIMING AT AND THEN KILLING BEATTY.
D. HE FEELS SATISFACTION IN KNOWING THAT BEATTY IS REALLY KILLING HIMSELF.

WHAT REMOVES THE MECHANICAL HOUND FROM THE SCENEO 2287
A. THIS NATURALLY FOLLOWS AFTER BEATTY,S DEATH.
*B. MONTAG,S DESTRUCTION WITH THE FLAME-THROWER.
C. IT IS RECALLED BY THE FIRE STATION FOR ANOTHER CALL.
D. ITS SIGNALS FROM BEATTY WERE CONFUSED.

AFTER BEATTY,S DEATH, MONTAG CONCLUDES *BEATTY WANTED TO DIE*. WHYO 2288
*A. ACCORDING TO FREE THINKERS BEATTY WAS RESTRAINING HUMAN PROGRESS.
B. MONTAG CONCLUDED THAT BEATTY ASKED HIM TO DO IT.
C. THE MECHANICAL HOUND WANTED MONTAG TO DO THIS.
D. FABER HAD ENCOURAGED MONTAG TO KILL HIM.

WHILE IN THE GAS STATION, MONTAG HEARD THAT WAR WAS DECLARED. HOW DID HE REACTO 2289
A. HE FELT THAT MANY PROBLEMS WOULD BE SOLVED.
B. HE THOUGHT THE REPORT MUST HAVE BEEN FICTICIOUS.
C. HE HEARD OTHER VOICES OUTSIDE THE ALUMINUM WALL AND SO DID NOTHING.
*D. HE WANTED TO FEEL THE SHOCK THIS IMPOSED.

HOW DID MONTAG OUTSMART THE MECHANICAL HOUND THIS TIME DURING THE CHASEO 2291
A. HE DID WORK AS PREVIOUSLY WITH THE FLAME-THROWER.
*B. HE BATHED IN LIQUOR AND USED FABER,S OLD CLOTHES.
C. HE FOUND MOTH CAKES AND THEN RUBBED THEM ON HIMSELF.
D. HE SWAM ACROSS THE RIVER UNTIL THE HOUND COULDN,T PURSUE HIM.

WHAT, PERHAPS, WAS THE *GREATEST* DIFFERENCE BETWEEN THE CITY AND THE COUNTRY ON THE OTHER SIDE OF THE RIVERO 2292
A. THE CITY ALLOWED PURE AIR AND SUNSHINE.
*B. THE COUNTRY ALLOWED FREEDOM TO THINK AND ACT.
C. THE COUNTRY ALLOWED GREATER AUTOMATION AND WORK.
D. THE CITY ALLOWED CLOSER CONTACT WITH GOOD FRIENDS.

WHY DOES HE THINK ABOUT CLARISSE NOW WHILE ON HIS JOURNEY ON THE THE RAILROAD TRACKO 2293
A. HE WAS ASLEEP AND WAS DREAMING ABOUT FREEDOM.
B. HE REALIZED HE WOULD FIND HER IF HE WALKED FAR ENOUGH.
*C. HE REALIZED SHE HAD GONE THROUGH THE SAME THINGS HE WAS DOING.
D. HE RECALLED THE ROMANTIC THOUGHTS SHE HAD.

HOW DID THIS FIRE HAVE A DIFFERENT EFFECT ON MONTAGO 2294
A. IT WAS COOLING AND SOOTHING, WHICH HE NEEDED.
*B. IT WAS WARMING, NOT BURNING.
C. IT WAS PURIFYING BUT HOT.
D. IT WAS PENETRATING INTO HIS THOUGHT-LIFE.

WHY DOES GRANGER MENTION THE PHOENIX AFTER THE BOMB WHICH DESTROYED THE CITYO 2295
A. HE CONCLUDES THAT NO HOPE EXISTS FOR MANKIND.
B. HE COMPLAINS ABOUT THE FUTURE OF MANKIND.
C. HE CONTESTS THE BIRD,S ACTION FOR MAN.
*D. HE COMPARES THE BIRD TO MAN NEEDING REBIRTH.

WHAT DOES GRANGER TELL MONTAG IS HIS MOST IMPORTANT FUNCTION NOWO 2296
*A. TO *REMEMBER* SO THAT PERHAPS OTHERS WILL BENEFIT LATER.
B. TO *INFORM* THE REAMINING PEOPLE IN THE CITY.

C. TO *SHARE* HIS WISDOM WITH FELLOW TRAVELERS.
D. TO *WRITE* A BOOK FORMULATING HIS IDEAS.

WHY DOES MONTAG DECIDE TO RECITE THE WORDS RECALLED FROM ECCLESIASTES0 2297
A. HE FOUND HE KNEW VERY LITTLE IN THE BIBLE.
B. HE DIDN,T KNOW WHAT ELSE TO STATE.
*C. THEY SET FORTH THE IDEA OF THE PILGRIMAGE.
D. THEY GAVE THE IDEA THAT EVIL NATIONS SHOULD BE DESTROYED.

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THE STUDENT WILL SHOW ABILITY TO USE CONTEXT CLUES BY SELECTING THE DEFINITION OF AND THE CLUE TO STARRED WORDS IN GIVEN PASSAGES. VOCABULARY WORDS ARE FROM RAY BRADBURY,S *FAHRENHEIT 451*. %6□ 0578

DIRECTIONS-- READ EACH OF THE FOLLOWING PASSAGES AND ANSWER THE QUESTIONS WHICH FOLLOW IT. 0196

HE FELT THAT THE STARS HAD BEEN *PULVERIZED* BY THE SOUND OF THE BLACK JETS AND THAT IN THE MORNING THE EARTH WOULD BE COVERED WITH THEIR DUST LIKE A STRANGE MOON. 2298

FROM THE PASSAGE, WHICH WORD%S□ PROVIDE THE *BEST* CONTEXT CLUES0
A. THAT THE STARS
B. BY THE SOUND
C. OF THE BLACK JETS
*D. WITH THEIR DUST

WHICH OF THE FOLLOWING BEST DEFINES THE STARRED WORD IN THE PASSAGE0 2299
A. HAD BEEN FLASHING
*B. GROUND TO POWDER
C. HAD BEEN HIT
D. REDUCED TO SLIME

THE GOOD WRITERS TOUCH LIFE OFTEN. THE *MEDIOCRE* ONES RUN A QUICK HAND OVER HER. THE BAD ONES RAPE HER AND LEAVE FOR THE THE FLIES. 2300

WHICH WORD%S□ BELOW GIVE THE *BEST* CLUE TO THE MEANING OF THE STARRED WORD IN THIS PASSAGE0
A. TOUCH. . . RUN
*B. GOOD. . . BAD
C. TOUCH. . . RAPE
D. OFTEN. . . QUICK

WHICH OF THE FOLLOWING *BEST* DEFINES THE STARRED WORD IN THE PASSAGE0 2301
A. RARE
B. IMMATURE
*C. AVERAGE
D. QUICK-TEMPERED

THE ALARM-VOICE IN THE CEILING CHANTED. THERE WAS A TACKING-TACKING SOUND AS THE ALARM-REPORT TELEPHONE TYPED OUT THE ADDRESS ACROSS THE ROOM. CAPTAIN BEATTY, HIS POKER CARDS IN ONE PINK HAND, WALKED WITH EXAGGERATED SLOWNESS TO THE PHONE AND 2302

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RIPPED OUT THE ADDRESS WHEN THE REPORT WAS FINISHED. HE GLANCED
*PERFUNCTORILY* AT IT. AND SHOVED IT IN HIS POCKET. HE CAME
BACK AND SAT DOWN. THE OTHERS LOOKED AT HIM.

WHICH CONTEXT CLUE%S¤ BELOW POINT *BEST* TO THE MEANING OF THE
STARRED WORD IN THIS PASSAGE¤
 *A. GLANCED. . . SHOVED
  B. RIPPED. . . FINISHED
  C. TACKING-TACKING SOUND
  D. TYPED OUT THE ADDRESS

WHICH OF THE FOLLOWING *BEST* DEFINES THE STARRED WORD IN THE          2303
PASSAGE¤
  A. CAUTIOUSLY
 *B. CARELESSLY
  C. MOMENTARILY
  D. AGGRAVATEDLY


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THE STUDENT WILL ANALYZE AN ACTION IN S. E. HINTON,S NOVEL *THE        0579
OUTSIDERS* BY SELECTING THE CHARACTER,S MOTIVATION FOR THE
ACTION.  %1¤

JOHNNY AND PONY TRIED TO SAVE THE CHILD IN THE BURNING CHURCH.         2304
JOHNNY STAYED IN THE BURNING BUILDING UNTIL THE END, EVEN
PUSHING PONY OUT BEFORE HIM. HE DID THIS PROBABLY BECAUSE
  A. HE WAS DISILLUSIONED AND WANTED TO SUFFOCATE.
 *B. HE WAS NEEDED AND WAS DOING SOMETHING WORTHWHILE.
  C. HE WANTED TO GET THE MONEY IN THE CASH DRAWER.
  D. HE THOUGHT THAT PONY HAD MORE POTENTIAL IN LIFE THAN HE DID.


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THE STUDENTS WILL HAVE KNOWLEDGE OF THE MAIN CHARACTERS IN THE         0580
BOOK BY IDENTIFYING THEIR DESCRIPTIONS. QUESTIONS ARE BASED ON
*THE OUTSIDERS* BY S. E. HINTON.  %4¤

DIRECTIONS-- SELECT THE CORRECT ANSWER FROM THE LIST OF
ALTERNATIVES.

PONYBOY, AROUND WHOM THE STORY REVOLVES, IS                            2305
  A. FIRM AND UNMOVEABLE.
  B. WILD AND AMBITIOUS.
 *C. TOUGH BUT SENSITIVE.
  D. A TIMID, UNWANTED GREASER.

DARRY IS PORTRAYED AS                                                  2306
 *A. TOUGH, COOL. AND SMART.
  B. UNMANAGEABLE AND RESENTFUL.
  C. UNDERSTANDING AND SENSITIVE.
  D. HESITANT AND FEARFUL.

SODA IS THROUGHLY ADMIRED BY                                           2307
  A. HIS OLDER BROTHER, DARRY.
 *B. HIS YOUNGER BROTHER, PONYBOY.
  C. PONY,S FRIEND, JOHNNY.
  D. DALLY, A FRIEND OF PONY,S.
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JOHNNY IS SHOWN AS 2308
A. THE ONE WHO FOUGHT PONY.
*B. A CLOSE BUDDY OF PONYBOY,S.
C. THE BOY WHO SHOT HIMSELF.
D. A SILENT BUDDY OF DARRY,S.

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THE STUDENTS WILL SHOW UNDERSTANDING WHY VARIOUS BACKGROUNDS OF THE CHARACTERS CAUSED THEM SPECIFIC REACTIONS BY SELECTING THE BEST INTERPRETATION FROM ALTERNATIVES. QUESTIONS ARE BASED ON *THE OUTSIDERS* BY S. E. HINTON. %4□ 0581

DIRECTIONS-- SELECT THE CORRECT ANSWER FROM THE LIST OF ALTERNATIVES. 0197

WHY WAS PONYBOY ALWAYS SO CONCERNED ABOUT HIS BROTHER DARRY,S FEELINGS TOWARDS HIM□ 2309
A. HE RESPECTED DARRY VERY MUCH.
B. HE THOUGHT DARRY WOULD PUT HIM IN A FOSTER HOME.
C. HE WAS AFRAID DARRY WOULDN,T LET HIM HAVE JOHNNY FOR A FRIEND.
*D. HE FELT DARRY WAS COLD AND HARD.

WHAT DID SODA MEAN AT THE END OF THE STORY-- I DON,T KNOW. IT,S JUST....I CAN,T STAND TO HEAR Y,ALL FIGHT. SOMETIMES....I JUST HAVE TO GET OUT OR....IT,S LIKE I,M THE MIDDLEMAN IN A TUG O,WAR AND I,M BEING SPLIT IN HALF. YOU DIG□ 2310
A. HE MEANT THAT STEVE AND CHERRY WERE ALWAYS WANTING HIM TO TAKE SIDES IN THEIR FIGHTS.
*B. HE MEANT THAT DARRY AND PONY WERE FORCING HIM TO TAKE SIDES IN THEIR QUARRELS.
C. HE MEANT HE WANTED TO GET OUT BEFORE THE TWO GANGS STARTED FIGHTING AGAIN.
D. HE MEANT HE DIDN,T WANT TO HEAR CHERRY AND RANDY ARGUE ANY-MORE SO HE WOULD HAVE TO TAKE SIDES.

WHY WAS JOHNNY PROBABLY A PART OF THE GANG□ 2312
*A. HIS PARENTS DIDN,T REALLY CARE ABOUT HIM.
B. HE WAS REBELLIOUS AGAINST SOCIETY.
C. HE FOUND THAT HE COULD GET MONEY FROM THE GANG.
D. HIS PARENTS THOUGHT HE SHOULD WORK WITH FRIENDS WHO WERE GANG MEMBERS.

HOW DID RANDY CHANGE IN PONYBOY,S EYES BEFORE THE LAST RUMBLE□ 2313
A□ HE BECAME COLD AND HARD APART FROM THE SOCS.
B. HE CONCINCED HIM THAT HE, PONYBOY, WAS WRONG.
*C. HE BECAME ANOTHER GUY WHO WAS HUMAN, TOO.
D. HE WAS INTIMIDATED AND WITHDRAWN.

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THE STUDENT WILL SHOW AWARENESS OF IMPORTANCE OF SETTING BY SELECTING CORRECT CHOICES RELEVANT TO STORY CONTENT. QUESTIONS ARE BASED ON THE NOVEL *SHANE* BY JACK SHAEFER. %20□ 0582

DIRECTIONS - SELECT THE ANSWER WHICH BEST COMPLETES THE SENTENCE. 0193

SHANE TAKES PLACE IN 2314

A. TEXAS.
B. NEVADA.
*C. WYOMING.
D. KANSAS.

THE ABOVE LOCATION IS CORRECT BECAUSE IT IS THE ONLY TERRITORY THAT CONTAINS BOTH 2315
A. CATTLE RUSTLERS AND CANYONS.
B. INDIANS AND CACTUS.
*C. HOMESTEADERS AND MOUNTAINS.
D. WHEAT FARMERS AND PRAIRIES.

WHENEVER SHANE THINKS SADLY OF HIS PAST, HE GAZES AT 2316
*A. THE MOUNTAINS, FROM BEYOND WHICH HE CAME.
B. THE RIVER, ACROSS WHICH HE RODE.
C. THE DESERT, WHERE HE NEARLY DIED.
D. THE FOREST, WHERE HE HID FROM THE LAW.

THE PART OF THE SETTING *NOT* IMPORTANT TO THE STORY IS 2317
A. THE RANCH HOUSE.
B. THE PASTURES.
C. THE GRAVEYARD.
*D. THE CORRAL.

GRAFTON,S GENERAL STORE AND SALOON IS IMPORTANT BECAUSE IT IS THE ONLY PLACE WHERE 2318
A. FARMERS AND COWBOYS CAN TALK IN FRIENDLY TERMS.
*B. FARMERS AND COWBOYS ARE BROUGHT INTO ACTUAL CONFLICT.
C. COWBOYS CAN GET BETTER PRICES FOR GOODS.
D. FARMERS CAN HAVE A COLD DRINK.

WHICH OF THE FOLLOWING INCIDENTS DOES *NOT* DEPEND ON ITS LOCALITYO 2319
A. SHANE,S FIRST MEETING WITH LITTLE BOB
B. SHANE,S FIRST FIGHT WITH CHRIS
*C. BOB,S FIRST LESSON IN SHOOTING ACCURACY
D. BOB,S CLOSE EXAMINATION OF SHANE,S GUN

THE FIGHT BETWEEN SHANE AND JOE STARRETT IS MADE TO OCCUR AT THE STARRETT RANCH SO THAT 2320
*A. STARRETT,S FAMILY COULD WITNESS JOE,S BRAVERY.
B. SHANE COULD PROVE HE WAS ENTITLED TO RUN THE RANCH.
C. SHANE AND JOE WOULD NOT HAVE TO PAY FOR FURTHER DAMAGE IN THE SALOON.
D. LITTLE BOB COULD REALIZE SHANE WAS BRAVER THAN THE FATHER.

THE FACT THAT SHANE GREW UP IN ARKANSAS IS MEANT TO SHOW THAT 2321
*A. HE HAS BEEN A DRIFTER FOR A LONG TIME.
B. HE FAVORED THE CONFEDERACY OVER THE UNION.
C. HE ENJOYS FLANNEL CAKES FOR BREAKFAST.
D. HE COULD NOT FIND SUITABLE EMPLOYMENT.

THE STUMP THAT HAD STOOD SO LONG IN THE MIDDLE OF THE STARRETT PROPERTY IS A SYMBOL OF 2322
A. AN OBSTACLE TO ADDITIONAL PLOWING.
B. THE ONLY TASK THE MULES CANNOT PERFORM.
*C. MAN,S EVENTUAL CONQUEST OVER NATURE.
D. THE DETERMINATION OF HOMESTEADERS TO STAY ON THEIR LAND.

[illegible] OF THE ACTION TAKES PLACE IN ONE WESTERN VALLEY, BUT THE STORY IS NOT TOO TIGHTLY CONFINED BECAUSE 2323

A. A RIVER RUNS THROUGHT THE LOWEST POINT.
B. A VALLEY HAS WALLS LESS STEEP THAN A CANYON,S.
C. A PASS CUTS THROUGH THE MOUNTAINS.
*D. A VALLEY HAS NO DEFINITE BOUNDARIES.

AT THE BEGINNING AND END OF THE STORY, THE CHARACTER WHO MENTIONS THE WORD *VALLEY* IS 2324
A. JOE STARRETT.
*B. BOB STARRETT.
C. MARIAN STARRETT.
D. SHANE.

IT IS NATURAL THAT THE PERSON IN THE PREVIOUS QUESTION BE CHOSEN BY THE AUTHOR TO SAY THAT WORD SINCE THE BOOK IS AN EXAMPLE OF 2325
*A. FIRST-PERSON NARRATIVE.
B. SECOND-PERSON NARRATIVE.
C. THIRD-PERSON NARRATIVE.
D. DOCUMENTARY STYLE.

IN ADDITION TO LOCATION, TWO OTHER ELEMENTS ARE IMPORTANT TO THE TOTAL SETTING OF THIS NOVEL. 2326
A. CHARACTERS AND CLIMATE
B. TIME AND PLACE
*C. TIME AND WEATHER
D. HEROES AND VILLAINS

AN EXAMPLE OF THE PREVIOUS QUESTION IN *SHANE* WOULD BE
A. SHANE AND JOE AGAINST FLETCHER,S GANG.
B. SUMMER OF 1876 IN THE WYOMING VALLEY.
C. THE HOMESTEADERS ON THEIR WAY TO THE MARKET ON A SATURDAY.
*D. FLETCHER AWAY BEFORE THE CHILL RETURNS TO THE VALLEY.

COLD AND RAIN ARE USED BY THE AUTHOR TO REPRESENT 2328
A. THE LACK OF MEDICAL HELP IN THE AREA.
B. THE SWIFTLY CHANGING WYOMING CLIMATE.
*C. THE RETURN OF TROUBLE TO THE VALLEY,S INHABITANTS.
D. THE ARRIVAL OF A HIRED GUNFIGHTER FROM CHEYENNE.

THE REASON THE AUTHOR MAKES SHANE FAMILIAR WITH BOTH CHEYENNE AND DODGE CITY, OTHER THAN THAT THEY WERE TOWNS ALONG HIS ROUTE, IS THAT 2329
A. THEY ARE IMPORTANT RAILROAD STOPS BETWEEN ARKANSAS AND WYOMING.
B. THEY ARE IMPORTANT CENTERS FOR CATTLE SHIPPING.
*C. THEY ARE NOTORIOUS FOR GUNFIGHTERS AND GUN BATTLES.
D THEY ARE STRATEGIC ARMY POSTS ON THE PIONEER TRAILS.

SHANE HAD HEARD OF STARK WILSON BECAUSE BOTH MEN 2330
*A. HAD PASSED THROUGH CHEYENNE.
B. HAD BEEN IN DODGE CITY.
C. ONCE FOUGHT TO A DRAW.
D. SERVED IN THE UNION ARMY.

THE LOCATION OF *TWO* OF THE MOST VIOLENT SCENES IS 2331
A. THE STARRETT RANCH.
B. FRAFTON,S STORE.
*C. GRAFTON,S SALOON.
D. THE RIVERBANK.

AT THE NOVEL,S END, SHANE IS MADE TO RIDE BACK INTO THE MOUNTAINS BECAUSE THEY FORM A DOUBLE SYMBOL. WHICH SET OF SYMBOLS IS 2332

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CORRECTO
   A. THE COLD AIR MATCHES HIS PERSONALITY, AND THE WHITE SNOW
      REPRESENTS THE HONOR OF HIS DEEDS.
  *B. THE HEIGHTS REPRESENT THE LIFE HE NEVER REACHED AND THE FAR
      SIDE OF THE RANGE REPRESENTS HIS PAST.
   C. THE ICY GLACIERS MATCH THE CURRENT OF HIS DESTINY AND THE
      GRANITE CRAGS PARALLEL HIS WILL.
   D. THE SERIES OF PEAKS FOLLOWS THE STATE LINE AND THE SLOPES
      FORM THE GREAT DIVIDE.

THE DIRECTION SHANE TAKES AT THE CONCLUSION SHOWS THAT THE              2333
AUTHOR WANTED HIS STORY TO
   A. END UNHAPPILY.
   B. END HAPPILY.
  *C. COMPLETE A CYCLE.
   D. CONTAIN ACTION AND ADVENTURE.


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THE STUDENT WILL SHOW KNOWLEDGE OF THE ELIZABETHAN AUDIENCES            0001
BELIEF IN WITCHES BY SELECTING THE ITEM THAT CORRECTLY STATES
THEIR BELIEF.  %1□

DIRECTIONS - SELECT THE BEST COMPLETION.                                   1

THE ELIZABETHAN AUDIENCE                                             4100001
  *A. BELIEVED IN WITCHES.                                           4100001
   B. REGARDED THE WITCHES AS ONLY SYMBOLS OF EVIL.                  4100001
   C. REGARDED THE WITCHES AS ONLY PROVIDING A SETTING FOR THE       4100001
      ANTICIPATION OF COMING TRAGEDY.                                4100001
   D. REGARDED THE WITCHES ONLY AS VEHICLES TO EXPLAIN MANS INNER    4100001
      EVIL.                                                          4100001
   E. BELIEVED THAT NO TRULY GOOD MAN COULD BE HARMED BY WITCHES.    4100001

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THE STUDENT WILL SHOW HIS KNOWLEDGE OF THE STAGING OF                   0002
SHAKESPEARIAN PLAYS BY SELECTING THE ITEM THAT CORRECTLY
COMPLETES THE STATEMENT.  %2□

DIRECTIONS - SELECT THE BEST COMPLETION.                                   1

IN THE ELIZABETHAN PUBLIC THEATRES                                   4100002
   A. COSTUMING WAS HISTORICALLY CORRECT.                            4100002
   B. ELABORATE SETTINGS WERE USED.                                  4100002
   C. EVENING PERFORMANCES WERE MORE POPULAR.                        4100002
  *D. BOYS PLAYED THE ROLES OF WOMEN.                                4100002
   E. THERE WAS NO MUSIC USED.                                       4100002

SELECT THE STATEMENT THAT IS *FALSE*.                                4100003
  *A. THE ELIZABETHAN STAGE HAD NO CURTAIN.                          4100003
   B. YOUNG DANDIES WOULD SIT ON THE STAGE.                          4100003
   C. A FLAG ATOP THE SUPERSTRUCTURE SIGNALLED THE PERFORMANCE OF    4100003
      A PLAY.                                                        4100003
   D. PROPERTIES WERE EXTENSIVE.                                     4100003
   E. MANY IN THE AUDIENCE STOOD DURING THE ENTIRE PERFORMANCE.      4100003

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THE STUDENT WILL SHOW KNOWLEDGE OF THE EVIDENCES OF KING JAMES        0003
FAVORING SHAKESPEARES THEATRICAL COMPANY BY RECOGNIZING THE
INCORRECT ANSWER FROM A GROUP OF STATEMENTS.  %1□

DIRECTIONS - SELECT THE BEST COMPLETION.                                 1

KING JAMES GAVE ENCOURAGEMENT TO SHAKESPEARES COMPANY BY ALL THE       4100004
FOLLOWING FAVORS *EXCEPT*                                              4100004
  A. BESTOWING HIS PATRONAGE ON THE COMPANY.                           4100004
  B. CHANGING THEIR NAME FROM THE LORD CHAMBERLAINS MEN TO THE         4100004
     KINGS MEN.                                                        4100004
  C. INVITING THEM TO APPEARANCES AT THE COURT.                        4100004
 *D. PERMITTING THEM TO PERFORM AT PUBLIC THEATRES WHEN THE            4100004
     PLAGUE FORCED THE CLOSING OF THE THEATRES.                        4100004
  E. EXTENDING FINANCIAL HELP.                                         4100004

************************************************************************

THE STUDENT WILL RECALL CERTAIN CHANGES FROM HIS SOURCE THAT            0004
SHAKESPEARE MADE IN HIS PLAY *MACBETH* AS EMANATING FROM HIS
DESIRE TO PLEASE KING JAMES BY SELECTING THE INCORRECT STATEMENT
FROM A LIST OF STATEMENTS.  %1□

DIRECTIONS - SELECT THE BEST COMPLETION.                                 1

SHAKESPEARES DEFERENCE TO KING JAMES IN *MACBETH* IS SHOWN BY ALL      4100005
THE FOLLOWING *EXCEPT*                                                 4100005
  A. FIVE OF THE VIRTUOUS CHARACTERS IN *MACBETH* WERE KING JAMES      4100005
     ANCESTORS.                                                        4100005
  B. DUNCANS PROCLAMATION OF MALCOLM AS HIS SUCCESSOR IN               4100005
     ACCORDANCE WITH THE NEW SCOTTISH LAW OF SUCCESSION.               4100005
  C. SHAKESPEARES INTRODUCTION OF THE WITCHES AS A TEST OF MEN OF      4100005
     VIRTUE.                                                           4100005
 *D. DISCREDITING SUPERNATURAL INFLUENCES AS CONTRARY TO JAMES         4100005
     PROTESTANT FAITH.                                                 4100005
  E. BASING SO MUCH OF THE PLAY ON KING JAMES IDEAS OF THE             4100005
     KINGSHIP AND RELIGION.                                            4100005

************************************************************************

THE STUDENT CAN RECALL FACTS CONCERNING THE SCOTTISH SUCCESSION         0005
BY IDENTIFYING THE STATEMENT THAT IS *FALSE*.  %1□

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.            0002

WHICH OF THE FOLLOWING STATEMENTS CONCERNING SCOTTISH HEREDITARY       4100006
SUCCESSION IN KING DUNCANS TIME IS *FALSE*0                            4100006
  A. THE PRACTICE OF HEREDITARY SUCCESSION WAS ONLY THREE              4100006
     GENERATIONS OLD AND NOT FIRMLY ESTABLISHED.                       4100006
  B. DUNCAN NAMED HIS SON HIS SUCCESSOR IN ACCORDANCE WITH THE         4100006
     NEW PRACTICE OF HEREDITARY SUCCESSION.                            4100006
  C. MACBETH, BY VIRTUE OF BLOOD AND HIS CAPABILITIES, WOULD HAVE         0006
     BEEN ELECTED BY THE THANES AS SUCCESSOR UNDER THE OLD LAW.        4100006
 *D. HAVING NO HEREDITARY CLAIM TO THE THRONE, MACBETH DEPENDED        4100006
     UPON DUNCAN TO NAME HIM AS HIS SUCCESSOR.                         4100006
  E. THE HISTORICAL BANQUO HAD HEREDITARY CLAIM TO THE THRONE.         4100006
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THE STUDENT WILL SHOW KNOWLEDGE OF THE SOURCE OF THE MACBETH STORY      0006
BY SELECTING IT FROM A LIST OF POSSIBLE SOURCES. %1□

DIRECTIONS - SELECT THE BEST COMPLETION.

SHAKESPEARES *MACBETH* IS FOUNDED ON ACCOUNTS IN                     4100007
  A. PLUTARCHS *LIVES*.                                              4100007
  B. HAKYLUTS *VOYAGES*.                                             4100007
 *C. HOLINSHEDS *CHRONICLES*.                                        4100007
  D. BACONS *ENGLISH HISTORY*.                                       4100007
  E. RALEIGHS *SCOTTISH HEROES*.                                     4100007

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THE STUDENT WILL SHOW HIS KNOWLEDGE OF THE SIMILARITIES AND             0007
DIFFERENCES BETWEEN THE PLOT OF *MACBETH* AND HOLINSHEDS
*CHRONICLES* BY SELECTING THE DIFFERENCE BETWEEN SHAKESPEARES
STORY AND HOLINSHEDS.  %2□

DIRECTIONS - SELECT THE BEST COMPLETION.                                   1

WHICH OF THE FOLLOWING STATEMENTS CONCERNING SHAKESPEARES            4100008
ADAPTATION OF THE *MACBETH* STORY IS *FALSE*O                        4100008
                                                                     4100008
IN SHAKESPEARES SOURCE                                               4100008
 *A. LADY MACBETHS CHARACTER WAS THE SAME AS IN THE PLAY.            4100008
  B. KING DUNCAN WAS A YOUNG, WEAK RULER.                            4100008
  C. BANQUO AIDED IN THE MURDER OF KING DUNCAN.                      410000
  D. KING DUNCAN AND MACBETH HAD OPPOSING POLITICAL BELIEFS.         4100008
  E. LADY MACBETH HAD GROUNDS FOR REVENGE.                           4100008

IN SHAKESPEARES SOURCE                                               4100009
  A. THE EVENTS IN *MACBETH* WERE RECORDED IN SEVERAL STORIES.       4100009
  B. THERE WAS NO MENTION OF WITCHES.                                4100009
 *C. MACBETH KILLED DUNCAN AT INVERNESS.                             4100009
  D. THERE WAS NO BANQUET EPISODE.                                   4100009
  E. MACBETH RULED SCOTLAND SUCCESSFULLY AND VIRTUOUSLY FOR TEN      4100009
     YEARS BEFORE BECOMING A TYRANT.                                 4100009

*****************************************************************************

THE STUDENT WILL RECALL THE OVER-ALL MOOD OF ELIZABETHAN ENGLAND        0008
BY SELECTING THE BEST DESCRIPTION. %1□

DIRECTIONS - SELECT THE BEST COMPLETION.                                   1

WHICH OF THE FOLLOWING DESCRIPTIVES BEST DESCRIBES THE OVER-ALL      4100010
MOOD OF THE TYPICAL ELIZABETHANSO                                    4100010
 *A. EXUBERANT                                                       4100010
  B. COMPLACENT                                                      4100010
  C. LACONIC                                                         4100010
  D. INDIFFERENT                                                     410001
  E. EXPLOSIVE                                                       410001

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THE STUDENT WILL RECALL THE DESCRIPTION OF MACBETHS AND DUNCANS          0009
CHARACTERS AS SHAKESPEARE REVEALS THEM IN SCENE 2 BY SELECTING
THE CORRECT DESCRIPTIVE FROM A LIST OF POSSIBLE DESCRIPTIVES. %2□

DIRECTIONS - SELECT THE BEST COMPLETION.                                    1

IN ACT 1, SCENE 2 OF *MACBETH*, MACBETH IS REVEALED AS                4100011
  A. AN AMBITIOUS WARRIOR, ENVIED BY HIS COMRADES.                    4100011
  B. AN IMPULSIVE, FIERY FIGHTER.                                     4100011
  C. A QUARRELSOME, STUBBORN GENERAL.                                 4100011
  D. AN UNCOMPROMISING DISCIPLINARIAN.                                4100011
 *E. A COURAGEOUS CAPTAIN BELOVED BY HIS COMRADES.                    4100011

IN SCENE 2 DUNCAN REVEALS HIMSELF                                     4100012
  A. AS ANXIOUS FOR VICTORY AT ALL COSTS.                             4100012
  B. AS A CAUTIOUS KING WHO KEEPS TO THE SIDELINES OF THE MAIN        4100012
     BATTLE.                                                          4100012
  C. AS ANXIOUS TO BE REVENGED ON THE TREACHEROUS CAWDOR AND HIS      4100012
     SUPPORTERS.                                                      4100012
  D. AS A DODDERING OLD MAN.                                          4100012
 *E. AS A MAN QUICK TO EXPRESS HIS PLEASURE AND REWARD HIS            4100012
     SUPPORTERS.                                                      4100012

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THE STUDENT WILL INTERPRET THE LINE QUOTED FROM *MACBETH* BY            0010
SELECTING THE CORRECT INTERPRETATION. %1□

DIRECTIONS - SELECT THE BEST COMPLETION.                                    1

WHEN DUNCAN GREETS MACBETH WITH %O VALIANT COUSIN. WORTHY             4100013
GENTLEMAN.□ HE MEANS THAT                                             4100013
 *A. MACBETH AND DUNCAN ARE RELATED.                                  4100013
  B. WHILE NOT RELATED, MACBETHS DEED MAKES HIM WORTHY OF BEING       4100013
     CALLED COUSIN.                                                   4100013
  C. WHILE NOT RELATED, DUNCAN WISHES THAT THEY WERE TO ADD TO        4100013
     THE GLORY OF HIS FAMILY.                                         4100013
  D. HE CONSIDERS MACBETH A WORTHY FRIEND.                            4100013
  E. THEY SHARE THE SYMBOLIC KINSHIP OF PATRIOTISM.                   4100013

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THE STUDENT WILL RECALL THE WITCHES INCANTATIONS IN SCENE III BY        0011
SELECTING THE ANSWER THAT STATES THEIR ACTIVITIES. %1□

DIRECTIONS - SELECT THE BEST COMPLETION.                                    1

WHEN THE WITCHES APPEAR THE FIRST TIME IN THE PLAY, JUST PRIOR TO     4100014
THEIR ENCOUNTER WITH MACBETH, THEY BOAST OF                           4100014
  A. HAVING DEPRIVED RATS OF THEIR TAILS.                             4100014
  B. HAVING DRAINED THE SEA %DRY AS HAY□.                             4100014
 *C. MANIPULATING THE WINDS TO KEEP THE *TIGER* %TEMPEST-TOST.□       4100014
  D. HAVING HELPED MACBETH OVERCOME MACDONWALD.                       4100014
  E. HAVING INFLUENCED DUNCAN TO NAME MACBETH THANE OF CAWDOR.        4100014

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THE STUDENT WILL SHOW KNOWLEDGE OF ELIZABETHAN STAGE PRODUCTION         0012
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BY SELECTING THE MOST LIKELY DEVICE USED TO EFFECT THE WITCHES
DISAPPEARANCE IN *MACBETH*.  %1□

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.         0002

WHEN BANQO ASKS MACBETH WHAT HAPPENDED TO THE WITCHES, MACBETH       4100015
REPLIES THAT THEY VANISHED,                                          4100015
                                                                     4100015
  %INTO THE AIR, AND WHAT SEEMD CORPORAL MELTED AS BREATH INTO       4100015
  THE WIND.□                                                         4100015
IN STAGING THIS IN THE ELIZABETHAN PERIOD, WHICH OF THE FOLLOWING    4100015
DEVICES WOULD MOST LIKELY HAVE BEEN USED TO EFFECT THEIR             4100015
DISAPPEARANCE0                                                       4100015
  A. DIMMING OF LIGHTS WHILE WITCHES EXITED INTO THE WINGS.          4100015
  B. BEING PULLED UP INTO THE AIR INTO THE %HEAVENS□ WHILE           4100015
     PARTIALLY OBSCURED BY SMOKE RISING FROM THE TRAP DOOR.          4100015
 *C. DISAPPEARING VIA THE TRAP DOOR AMIDST A SMOKE HAZE WHILE        4100015
     BANQUO AND MACBETH UPSTAGED THEM AND DREW ATTENTION TO THEIR    4100015
     CONVERSATION ABOUT THE PROPHECIES.                              4100015
  D. FALLING FLAT ON THE STAGE FLOOR SO THAT THEIR COSTUMES          4100015
     MERGED WITH THE ROCKY SETTING OF THE HEATH.                     4100015
  E. SIMPLY STEALING OFF BEHIND MACBETH AND BANQUO.                  4100015
                                                                     4100015

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THE STUDENT WILL INDICATE KNOWLEDGE OF THE EXTENT OF THE WITCHES
PROPHECIES CONCERNING MACBETH AND BANQUO BY SELECTING THE ITEM       0013
THAT IS NOT THE GREETING THE WITCHES GAVE MACBETH AND BANQUO. %1□

DIRECTIONS - SELECT THE BEST COMPLETION.

WHEN SPEAKING TO MACBETH AND BANQUO, WHICH ONE OF THE FOLLOWING      4100016
DO THE WITCHES *NOT* DO0                                             4100016
  A. HAIL MACBETH AS THANE OF GLAMIS AND THANE OF CAWDOR             4100016
  B. HAIL MACBETH AS BEING A FUTURE KING                             4100016
  C. HAIL BANQUO AS LESSER THAN MACBETH AND GREATER                  4100016
  D. HAIL BANQUO AS BEGETTER OF KINGS                                4100016
 *E. HAIL BANQUO AS A FUTURE KING                                    4100016
                                                                     4100016

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THE STUDENT WILL RECALL THE TRUE REACTIONS OF BANQUO AND MACBETH     0014
TO THE WITCHES PROPHECIES BY SELECTING THE ONE REACTION THAT DID
*NOT* OCCUR.  %1□

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.         0002

WHICH STATEMENT CONCERNING BANQUOS AND MACBETHS REACTIONS TO THE     4100017
WITCHES PROPHECIES IS *FALSE*0                                       4100017
  A. BANQUO IS WARY OF THE PROPHECIES BECAUSE HE FEARS THE           4100017
     WITCHES MAY BE BAITING THEM WITH LITTLE TRUTHS TO WIN THEIR     4100017
     COOPERATION IN LARGER EVILS.                                    4100017
 *B. MACBETH UNRESERVEDLY BELIEVES THAT THE PROPHECIES WILL COME     4100017
     TRUE SINCE HE HAS JUST BEEN NAMED THANE OF CAWDOR.              4100017
  C. MACBETH IS INDECISIVE ABOUT WHETHER THEIR PROPHECIES ARE        4100017
     GOOD OR EVIL.                                                   4100017
  D. MACBETH IS DISTURBED BY THE THOUGHTS THAT THE PROPHECIES        4100017
     STIR WITHIN HIS MIND.                                           4100017
  E. BANQUO ASKS MACBETH IF THE PROPHECIES MIGHT NOT ENKINDLE        4100017
                                                                     4100017
     HIM WITH ASPIRATIONS FOR THE CROWN.                                   4100017

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   THE STUDENT WILL SHOW AN UNDERSTANDING OF *MACBETH* BY SELECTING           0015
   THE CLIMAX FROM A LIST OF CHOICES. %1□

   DIRECTIONS - SELECT THE BEST COMPLETION.                                      1

   THE CLIMAX IN *MACBETH* IS REACHED                                      4100018
     A. WHEN DUNCAN IS MURDERED.                                           4100018
     B. WHEN MALCOLM AND DONALBAIN FLEE FROM SCOTLAND.                     4100018
     C. WHEN BANQUO IS KILLED.                                             4100018
    *D. WHEN FLEANCE ESCAPES.                                              4100018
     E. WHEN LADY MACBETH RETURNS THE BLOODY DAGGERS.                      4100018

   ********************************************************************************

   THE STUDENT WILL RECALL THE DEVICE LADY MACBETH USED TO COVER HER          0016
   HUSBANDS IRRATIONAL BEHAVIOR AT THE BANQUET BY SELECTING THAT
   DEVICE FROM A LIST OF ALTERNATIVES. %1□

   DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.               0002

   HOW DOES LADY MACBETH COUNTER MACBETHS REACTION TO THE GHOSTO           4100019
     A. SHE FAINTS.                                                        4100019
     B. SHE PLEADS THAT MACBETHS SORROW OVER DUNCANS DEATH STILL           4100019
        UNNERVES HIM.                                                      4100019
     C. SHE PLEADS THAT HIS DEAR FRIEND BANQUOS ABSENCE HAS                4100019
        DISTRESSED HIM.                                                    4100019
    *D. SHE ATTRIBUTES HIS BEHAVIOR TO A MOMENTARY FIT.                    4100019
     E. SHE SAYS HE SUFFERS FROM MIGRAINE HEADACHES WHICH PAIN HIM         4100019
        SO EXCRUCIATINGLY THAT HE HAS VISIONS.                             4100019

   ********************************************************************************

   THE STUDENT WILL RENDER AN OPINION OF SHAKESPEARES PURPOSE IN              0017
   INTRODUCING THE BANQUET SCENE IN *MACBETH* BY INDICATING
   SHAKESPEARES INTENT BASED ON RELEVANT DATA.  %1□

   DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.               0002
   WHAT DRAMATIC EFFECT DID SHAKESPEARE INTEND THAT MACBETHS               4100020
   BEHAVIOR AT THE BANQUET HAVE ON THOSE ASSEMBLEDO                        4100020
     A. AROUSE SYMPATHY                                                    4100020
     B. CAUSE THEM TO QUESTION HIS SANITY                                  4100020
    *C. AROUSE SUSPICION                                                   4100020
     D. AROUSE DERISION                                                    4100020
     E. NONE, AS THEY KNEW HIM TO RANT BEFORE.                             4100020

   ********************************************************************************

   THE STUDENT WILL EVALUTE THE INDICATORS OF MACBETHS CHARACTER              0018
   DEGENERATION BY SELECTING ONE ITEM THAT IS *NOT* SUPPORTABLE BY
   VALID EVIDENCE. %1□

   DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.               0002
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ALL OF THE FOLLOWING ARE INDICATIVE OF MACBETHS GROWING               4100021
DEGENERATION OF CHARACTER *EXCEPT*                                    4100021
  A. HE HAS SPIES IN THE HOMES OF HIS THANES.                         4100021
  B. HE DETERMINES TO REVISIT THE WITCHES.                            4100021
 *C. HE REASSURES LADY MACBETH THAT ALL HE IS DOING HAS BEEN          4100021
     CAREFULLY CONSIDERED.                                            410002
  D. HE SAYS IT IS EASIER TO CONTINUE IN CRIME THAN TO RETURN TO      4100021
     AN HONORABLE LIFE.                                               4100021
  E. HE SUSPECTS MACDUFF OF DISLOYALTY.                               4100021

*************************************************************************

THE STUDENT RECALLS ELEMENTS OF THE BANQUET SCENE BY INDICATING          0019
WHO SEES THE GHOST AT THE BANQUET. %1□

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.             0002

BESIDES MACBETH, WHO ELSE SEES THE GHOST OF BANQUO AT THE             4100022
BANQUETO                                                              4100022
  A. LADY MACBETH                                                     4100022
  B. ROSS                                                             4100022
  C. MACDUFF                                                          4100022
  D. LENNOX                                                           4100022
 *E. NO ONE                                                           4100022

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THE STUDENT WILL RECALL THE REASON FOR MACBETHS SECOND VISITATION        0020
TO THE WITCHES BY SELECTING THAT REASON FROM CHOICES. %1□

DIRECTIONS - SELECT THE BEST COMPLETION.                                    1

SELECT THE REASON MACBETH GIVES FOR CONSULTING THE WITCHES A          4100023
SECOND TIME.                                                          4100023
 *A. TO REMAIN KING AT ALL COSTS                                      4100023
  B. TO LEARN FLEANCES WHEREABOUTS                                    4100023
  C. TO SEEK THEIR COUNSEL ON HOW TO GET MACDUFF TO RETURN TO         4100023
     SCOTLAND                                                         4100023
  D. TO SEEK A CURE FOR LADY MACBETHS INSOMNIA                        4100023
  E. TO SEEK THEIR ADVICE ON HOW TO GET RID OF MALCOLM                4100023

*************************************************************************

GIVEN A SPEECH IN ACT III OF *MACBETH*, THE STUDENT WILL RECALL          0021
THE SPEAKER BY IDENTIFYING THE SPEAKER AND DISTINGUISHING THE TONE
OF HIS REMARKS. %2□

DIRECTIONS - SELECT THE BEST COMPLETION.                                    1

   %WHO CANNOT WANT THE THOUGHT HOW MONSTROUS                         4100024
   IT WAS FOR MALCOLM AND FOR DONALBAIN                               4100024
   TO KILL THEIR GRACIOUS FATHERO DAMNED FACT.                        4100024
   HOW IT DID GRIEVE MACBETH. DID HE NOT STRAIGHT                     4100024
   IN PIOUS RAGE THE TWO DELIQUENTS TEAR,                             4100024
   THAT WERE THE SLAVES OF DRINK AND THRALLS OF SLEEPO                410002
   WAS NOT THAT NOBLY DONEO AY, AND WISELY TOO.                       4100024
   FOR TWOULD HAVE ANGERED ANY HEART ALIVE                            4100024
   TO HEAR THE MEN DENY IT.□                                          4100024
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THE SPEAKER OF THE ABOVE LINES IS                                   4100024
 *A. LENNOX.                                                        4100024
  B. AN UNIDENTIFIED LORD.                                          4100024
  C. BANQUO.                                                        4100024
  D. MACDUFF.                                                       4100024
  E. ROSS.                                                          4100024
                                                                    4100024

THE TONE OF ABOVE SPEECH IS                                         4100025
  A. SINCERE.                                                       4100025
  B. RIGHTEOUS.                                                     4100025
 *C. SARCASTIC.                                                     4100025
  D. SORROWFUL.                                                     4100025
  E. ANGRY.                                                         4100025

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THE STUDENT WILL SHOW KNOWLEDGE OF HECATES IDENTITY AND ROLE           0022
IN *MACBETH* BY SELECTING THE INCORRECT STATEMENT CONCERNING
HER.  %1n

SELECT ONE *FALSE* STATEMENT.                                            20

WHICH STATEMENT CONCERNING HECATE IS *FALSE*0                       4100026
  A. SHE WAS ORIGINALLY A ROMAN GODDESS.                            4100026
  B. SHE WAS TRANSPOSED INTO THE GODDESS OF WITCHCRAFT.             4100026
  C. SHE DID NOT JOIN THE WITCHES IN THEIR INITIAL APPROACH OF      4100026
     MACBETH.                                                       4100026
  D. SHE SCOLDED HER SISTER WITCHES FOR NOT INCLUDING HER.          4100026
 *E. SHE TRIED TO DISSUADE THEM FROM FURTHER PROPHECYING HIS        4100026
     FUTURE.                                                        4100026

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THE STUDENT WILL RECALL THE SYMBOLS AND THEIR MEANING DURING           0023
MACBETHS SECOND VISIT TO THE WITCHES BY IDENTIFYING THE
APPARITIONS AND WHAT THEY REPRESENT.  %2n

DIRECTIONS - SELECT THE BEST COMPLETION.                                  1

THE FIRST THREE APPARITIONS THAT THE WITCHES CONJURED FOR MACBETH   4100027
INCLUDED                                                            4100027
  A. AN ARMED HEAD, A CROWN, AND A BLOODY LAMB.                     4100027
 *B. AN ARMED HEAD, A BLOODY CHILD, AND A CROWNED CHILD BEARING A   4100027
     TREE.                                                          4100027
  C. AN ARMED WARRIOR, A BLOODY CHILD, AND A CROWN.                 4100027
  D. AN ARMED HEAD, A BLOODY CHILD, AND A CROWN.                    4100027
  E. A BLOODY LAMB, A CROWNED CHILD, AND A CHILD WITH A TREE IN     4100027
     HIS HAND.                                                      4100027

THE FIRST THREE APPARITIONS REPRESENT                               4100028
  A. DUNCAN, MALCOLM AND BANQUO.                                    4100028
  B. DUNCAN, MACDUFF AND MALCOLM.                                   4100028
  C. BANQUO, MACDUFF AND MALCOLM.                                   4100028
  D. MALCOLM, MACDUFF AND FLEANCE.                                  4100028
 *E. MACDUFF, MACDUFF AND MALCOLM.                                  4100028

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THE STUDENT WILL RECALL MACBETHS FALSE SENSE OF SECURITY DERIVED         0024
FROM THE WITCHES SECOND SERIES OF PROPHECIES BY SELECTING THE
CORRECT EMOTION.  %1□

DIRECTIONS - SELECT THE BEST COMPLETION.

MACBETH CAME AWAY FROM HIS SECOND VISIT TO THE WITCHES
  A. APPREHENSIVE, BECAUSE THEY DID NOT MAKE SENSE.                   4100029
 *B. SECURE, BECAUSE HE DID,T NEED TO FEAR ANY MAN BORN OF WOMAN       4100029
     OR BIRNHAM WOODS MOVING.                                          4100029
  C. SECURE, BECAUSE HE KNEW HIS CASTLE WAS IMPREGNABLE.               4100029
  D. APPREHENSIVE, BECAUSE THE WITCHES HAD SHOWN HIM A SUCCESSION      4100029
     OF FUTURE KINGS.                                                  4100029
  E. SECURE, BECAUSE HE KNEW MACDUFF WAS NO MATCH FOR HIM AND          4100029
     HIS DEFENSES.                                                     4100029
                                                                       4100029

************************************************************************

THE STUDENT WILL RENDER AN OPINION AS TO WHICH SCENE REVEALS THE         0025
MOST DRAMATIC EVIDENCE OF MACBETHS BRUTALIZATION BY SELECTING THE
APPROPRIATE SCENE. %1□

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.             0002

WHICH OF THE FOLLOWING SHOWS MACBETH AT HIS PEAK OF DEGRADATION       4100030
AND BRUTALITYO                                                        4100030
  A. HIS MURDER OF DUNCAN                                             4100030
  B. HIS ARRANGEMENTS TO MURDER BANQUO AND FLEANCE                    4100030
  C. HIS PLANTING OF SPIES IN THE THANES HOME                         4100030
 *D. HIS ARRANGED SLAUGHTER OF LADY MACDUFF AND HER HOUSEHOLD.        410003
  E. HIS DUEL WITH MACDUFF                                            4100030

************************************************************************

THE STUDENT WILL ANALYZE SHAKESPEARES USE OF COMIC CONTRAST IN           0026
*MACBETH* TO INTENSIFY THE HORROR OF THE SUBSEQUENT MURDER OF
LADY MACDUFF AND HER SON BY DESCRIBING THE RELATIONSHIP BETWEEN
THE DIALOGUE AND THE MURDER THAT FOLLOWS.  %1□

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.             0002

WHAT IS THE *DRAMATIC EFFECT* OF LADY MACDUFFS CONVERSATION WITH      4100031
HER SONO                                                              4100031
 *A. IT INTENSIFIES THE HORROR OF THEIR MURDER WHICH FOLLOWS.         4100031
  B. IT SHOWS MACDUFFS HEARTLESSNESS AT LEAVING THEM UNPROTECTED.     4100031
  C. IT SHOWS THAT MACDUFF UNDERESTIMATES MACBETHS CRUELTY.           4100031
  D. IT SHOWS LADY MACDUFFS LACK OF FAITH IN HER HUSBAND.             4100031
  E. IT SHOWS LADY MACDUFFS WOMANLINESS.                              4100031

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THE STUDENT WILL RECALL ALL THE LOATHFUL ATTRIBUTES MALCOLM              0027
ATTRIBUTES TO HIMSELF WHILE TESTING MACDUFFS LOYALTIES BY
SELECTING THE ONE QUALITY *HE* DOES NOT CLAIM.  %1□

DIRECTIONS - SELECT THE BEST COMPLETION.                                    1

MALCOLM, IN HIS CONVERSATION WITH MACDUFF, PAINTS HIMSELF AS ALL      4100032
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*EXCERPT*                                                              4100032
  A. LUSTFUL.                                                          4100032
  B. AVARICIOUS.                                                       4100032
  C. UNPRINCIPLED.                                                     4100032
  D. UNJUST.                                                           4100032
 *E. FIT TO GOVERN.                                                    4100032

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THE STUDENT WILL ANALYZE MALCOLMS REASON FOR DEPICTING HIMSELF AS         0028
UNWORTHY TO RULE IN *MACBETH* BY SELECTING WHY MALCOLM ATTRIBUTED
MANY VICES TO HIMSELF.  %1n

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.              0002

WHY DOES MALCOLM ATTRIBUTE TO HIMSELF A LONG LIST OF VICES0            4100033
 *A. TO TEST MACDUFFS LOYALTIES                                        4100033
  B. TO COUNTER MACDUFFS URGING HIM TO RETURN TO ENGLAND               4100033
  C. TO SHOW THAT MACDUFF IS THE BETTER MAN TO BE KING                 4100033
  D. TO GAIN CONCESSIONS FROM MACDUFF BEFORE ASSUMING KINGSHIP         4100033
  E. TO HAVE AN EXCUSE FOR NOT RETURNING TO SCOTLAND                   4100033

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THE STUDENT WILL MAKE AN ANALYSIS OF SHAKESPEARES GENIUS IN               0029
MOVING THE AUDIENCE TO SYMPATHY AT MACBETHS ANGUISH WHILE AT THE
SAME TIME DESIRING HIS JUST PUNISHMENT FOR HIS CRIMES BY
SELECTING THE EMOTIONAL RESPONSE SHAKESPEARE DESIRED IN THE LAST
ACT OF *MACBETH*.  %1n

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.              0002

SHAKESPEARE, IN HIS LAST ACT OF *MACBETH*, OBVIOUSLY SOUGHT WHAT       4100034
EMOTIONAL RESPONSE FROM THE AUDIENCE0                                  4100034
  A. DISGUST WITH THE COWARDICE OF MACBETH                             4100034
  B. DESIRE TO SEE MACBETH DEFEATED                                    4100034
  C. SYMPATHY FOR A GOOD MAN GONE WRONG                                4100034
 *D. BOTH B AND C                                                      4100034
  E. BOTH A AND B                                                      4100034

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THE STUDENT WILL SHOW KNOWLEDGE OF THE TERM *THANE* IN *MACBETH*          0030
BY SELECTING THE PROPER DEFINITION.  %1n

DIRECTIONS - SELECT THE BEST COMPLETION.                                     1

IN *MACBETH*, A THANE IS                                               4100035
  A. ONE OF DUNCANS MOUNTED SOLDIERS.                                   4100035
 *B. A NOBLE, LIKE THE ENGLISH EARL.                                   4100035
  C. ONE OF THE KINGS COUNSELLORS.                                     4100035
  D. A SCOTSMAN OWING FEALTY TO THE EARL.                              4100035
  E. A GENERAL IN THE SCOTTISH ARMY.                                   4100035

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THE STUDENT WILL RECALL INSTANCES IN WHICH SHAKESPEARE THOUGHT            0031
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PROSE IN *MACBETH* A MORE SUITABLE VEHICLE THAN POETRY BY
SELECTING THE SCENE IN WHICH SHAKESPEARE USED PROSE. %1¤

DIRECTIONS - SELECT THE BEST COMPLETION. 1

SHAKESPEARE USED PROSE IN *MACBETH* FOR ALL OF THE FOLLOWING 4100036
EXCEPT 4100036
A. MACBETHS LETTER TO LADY MACBETH. 4100036
B. THE WORDS OF THE DRUNKEN PORTER. 4100036
*C. MACBETHS SOLILOQUIES. 4100036
D. LADY MACBETHS SLEEPWALKING SCENE. 4100036
E. LADY MACDUFFS CONVERSATION WITH HER SON. 4100036

****

THE STUDENT WILL RECALL THE WAY *MACBETH* IS WRITTEN BY SELECTING 0032
THE METHOD USED BY SHAKESPEARE IN THE PLAY. %1¤

DIRECTIONS - SELECT THE BEST COMPLETION. 1

SHAKESPEARE WROTE *MACBETH* 4100037
A. IN PROSE. 4100037
B. IN VERSE. 4100037
C. IN VERSE WITH EXTENSIVE USE OF PROSE. 4100037
D. IN PROSE WITH OCCASIONAL USE OF POETRY. 4100037
*E. IN VERSE WITH OCCASIONAL USE OF PROSE. 4100037

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THE STUDENT WILL SHOW KNOWLEDGE OF SHAKESPEARES USE OF BLANK 003
VERSE BY SELECTING APPLICATIONS OF THIS TECHNIQUE USED. %1¤

DIRECTIONS - SELECT THE BEST COMPLETION. 1

SHAKESPEARES USE OF BLANK VERSE IN *MACBETH* 4100038
A. IS CAREFULLY REGULAR. 4100038
B. IMITATES MARLOWES USE OF THE END-STOPPED LINE. 4100038
C. BOTH A AND B. 4100038
D. IS VARIED AND FLEXIBLE. 4100038
*E. IS VARIED AND FLEXIBLE AND REFLECTS USE OF THE RUN-ON LINE. 4100038

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THE STUDENT CAN CORRECTLY INTERPRET WORDS WITH WHICH MACBETH 0034
DRIVES DUNCANS MURDER FROM HIS MIND BY SELECTING THE CORRECT
INTERPRETATION FROM A LIST OF ALTERNATIVES. %1¤

DIRECTIONS - SELECT THE BEST COMPLETION. 1

MACBETHS LINES 4100039
%IF CHANCE WILL HAVE ME KING, WHY, CHANCE MAY CROWN ME WITHOUT 4100039
MY STIR¤ 4100039
MEAN 4100039
A. IF THE WITCHES HAVE PRONOUNCED ME THE FUTURE KING, THEY MAY 410003
ALSO ARRANGE TO HAVE ME ELECTED. 410003
*B. IF I AM FATED TO BE KING, PERHAPS I SHALL BECOME SO THROUGH 4100039
ELECTION. 4100039
C. IF I AM FATED TO BE KING, I SHALL HAVE TO TAKE THE CHANCE OF 4100039

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       KILLING DUNCAN.                                              4100039
    D. IF THE WITCHES HAVE FATED ME TO BE KING, THEY WILL PRESIDE   4100039
       AT MY CORONATION WITHOUT BEING ASKED.                        4100039
    E. IF THE FORCES OF EVIL PREDICT MY KINGSHIP, THE FORCES OF     4100039
       EVIL WILL CROWN ME REGARDLESS OF WHAT I DO.                  4100039

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THE STUDENT WILL CORRECTLY RECALL MACBETHS REACTION TO DUNCANS         0035
PRONOUNCEMENT OF MALCOLM AS HIS SUCCESSOR BY SELECTING HIS
REACTION FROM A CHOICE OF ALTERNATIVES.  %1¤

DIRECTIONS - SELECT THE BEST COMPLETION.                                  1

MACBETHS REACTION TO DUNCANS PRONOUNCEMENT OF MALCOLM AS HIS        4100040
SUCCESSOR IS                                                        4100040
   A. RELIEF BECAUSE HE KNOWS MALCOLM IS TOO YOUNG AND THE THANES   4100040
      WILL NAME HIM AN INTERIM KING.                                4100040
   B. DISMAY BECAUSE HE REALIZES THAT HE NOW HAS NO HOPE FOR THE    4100040
      THRONE.                                                       4100040
  *C. DISMAY BECAUSE HE FEARS THAT ONLY THROUGH HIS OWN DESIGNING   4100040
      CAN HE ACHIEVE THE CROWN.                                     4100040
   D. ACKNOWLEDGEMENT THAT HE MUST ACCEPT IT.                       4100040
   E. HOPE THAT FATE MAY STILL IN SOME WAY INTERVENE.               4100040

*********************************************************************

THE STUDENT WILL CORRECTLY RECALL BANQUOS REACTION TO DUNCANS          0036
PRAISE OF MACBETH BY COMPLETING A STATEMENT WITH THE CORRECT
RESPONSE.  %1¤

DIRECTIONS - SELECT THE BEST COMPLETION.                                  1

BANQUO REACTS TO DUNCANS EFFUSIVE PRAISE OF MACBETH                 4100041
   A. WITH AN ASIDE %LITTLE YOU KNOW WHAT ILL HES IN HIS HEART.¤    4100041
   B. WITH JEALOUSY.                                                4100041
  *C. BY SAYING NOTHING TO BETRAY HIS FEELING.                      4100041
   D. BE AGREEING WITH DUNCAN.                                      4100041
   E. BY COMMENTING THAT HE TOO FOUGHT ALONGSIDE MACBETH.           4100041

*********************************************************************

GIVEN A LIST OF CHARACTERISTICS, THE STUDENT CAN DISTINGUISH           0037
THOSE WHICH IDENTIFY LADY MACBETH BY RECOGNIZING THE INCORRECT
RESPONSE IN A CHOICE OF ALTERNATIVES.  %2¤

DIRECTIONS - SELECT THE BEST COMPLETION.                                  1

SHAKESPEARE INTRODUCES LADY MACBETH AS ALL OF THE FOLLOWING         4100042
*EXCEPT*                                                            4100042
  *A. AS A WIFE WHO USES HER HUSBAND ONLY TO FURTHER HER OWN        4100042
      AMBITIONS.                                                    4100042
   B. AS A WIFE WHO UNDERSTANDS HER HUSBANDS LIMITATIONS.           4100042
   C. AS A WIFE WHOSE LOVE FOR HER HUSBAND IMPELS HER TO SEEK HIS   4100042
      ADVANCEMENT.                                                  4100042
   D. AS A WIFE WHO IS LOVED AND A PARTNER TO HER HUSBANDS          4100042
      ASPIRATIONS.                                                  4100042
   E. AS A WOMAN OF INDOMITABLE DETERMINATION.                      4100042
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SHAKESPEARE INTRODUCES LADY MACBETH AS ALL OF THE FOLLOWING          4100043
*EXCEPT*                                                             4100043
  A. AS A SELF-RELIANT PERSON.                                       4100043
 *B. AS SEXUALLY UNATTRACTIVE.                                       4100043
  C. AS A DOMINATING PERSON.                                         4100043
  D. AS A CONNIVING PERSON.                                          4100043
  E. AS HYPOCRITICAL.                                                4100043

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THE STUDENT CAN RECALL SHAKESPEARES EXPOSITION OF LADY MACBETHS         0038
CHARACTER WHEN SHE IS FIRST INTRODUCED BY SELECTING THE METHOD
SHAKESPEARE EMPLOYED. %1ם

DIRECTIONS - SELECT THE BEST COMPLETION.
                                                                           1
LADY MACBETHS CHARACTER IS FIRST REVEALED THROUGH                    4100044
  A. HER ACTIONS.                                                    4100044
  B. HER OWN WORDS.                                                  4100044
 *C. HER OWN WORDS AND MACBETHS.                                     4100044
  D. HER OWN WORDS, MACBETHS, AND BANQUOS.                           4100044
  E. HER OWN WORDS AND DUNCANS GREETING.                             4100044

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THE STUDENT WILL RECALL MACBETHS HESITANCY TO ACCEPT LADY               0039
MACBETHS PLAN BY SELECTING THE CORRECT COMPLETION.  %1ם

DIRECTIONS - SELECT THE BEST COMPLETION.
                                                                           1
SELECT THE CORRECT COMPLETION.                                       4100045
  WHEN LADY MACBETH ATTEMPTS TO PERSUADE MACBETH TO FALL IN WITH     4100045
  PLANS TO MURDER DUNCAN, MACBETH                                    4100045
  A. AGREES WITH HER WHOLEHEARTEDLY.                                 4100045
  B. DISAGREES AS TO WHO SHOULD DO THE KILLING.                      4100045
 *C. ARGUES AGAINST HER PLAN.                                        4100045
  D. INSISTS THAT SHE ABANDON IT AND FOLLOW HIS SUGGESTIONS.         4100045
  E. SUGGESTS SLIGHT MODIFICATIONS.                                  4100045

*****************************************************************************

THE STUDENT WILL RECALL THE ARGUMENTS MACBETH USED TO COUNTER           0040
LADY MACBETHS PLAN FOR DUNCANS MURDER BY SELECTING THE
*INCORRECT* RESPONSE.  %1ם

DIRECTIONS - SELECT THE BEST COMPLETION.
                                                                           1
MACBETHS OBJECTIONS TO LADY MACBETHS PLAN INCLUDE ALL THE            4100046
FOLLOWING *EXCEPT* THAT                                              4100046
  A. IT MIGHT FAIL.                                                  4100046
  B. IT WOULD SHOW MACBETH AS UNGRATEFUL.                            4100046
  C. IT WOULD TARNISH MACBETHS IMAGE.                                4100046
 *D. HE COULDN,T BEAR TO KILL A KINSMAN.                                  46
  E. HER PLAN IS BEYOND A MANS COURAGE.                                   46

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THE STUDENT WILL RECALL THE PERSUASIVE DEVICES LADY MACBETH DOES USE TO GAIN MACBETHS COOPERATION IN KILLING DUNCAN BY SELECTING THE ONE DEVICE SHE DOES NOT USE. %1□ 0041

DIRECTIONS - SELECT THE BEST COMPLETION. 1

TO GET MACBETHS COOPERATION IN HER PLAN TO MURDER DUNCAN, LADY 4100047
MACBETH USED ALL THE FOLLOWING DEVICES *EXCEPT* 4100047
A. SHE EQUATES HIS AGREEMENT WITH HIS LOVE FOR HER. 4100047
B. SHE CALLS HIM A COWARD. 4100047
C. SHE CALLS HIM A BEAST FOR SUGGESTING THE POSSIBILITY AND 4100047
THEN RENEGING. 4100047
D. SHE ACCUSES HIM OF BEING UNMANLY. 4100047
*E. SHE THREATENS HIM WITH THE WITHDRAWAL OF HER LOVE. 4100047

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THE STUDENT WILL SHOW HIS ANALYSIS OF THE INTERNAL CONFLICTS OF MACBETH TO THE MURDER OF DUNCAN BY SELECTING THE WEAKEST DETERRENT TO THE MURDER. %1□ 0042

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0002

IN THE SOLILOQUY WHICH OPENS SCENE VII OF ACT II, MACBETH REVEALS 4100048
HIS INTERNAL CONFLICTS. WHICH DOES HE SHOW TO BE THE WEAKEST 4100048
DETERRENT TO DUNCANS MURDERO 4100048
*A. FEAR OF ETERNAL DAMNATION 4100048
B. EARTHLY CONSEQUENCES 4100048
C. FEAR OF RETRIBUTION 4100048
D. POSSIBILITY OF FAILURE 4100048
E. UNREALIZED AMBITION 4100048

****

THE STUDENT RECALLS THE THREE STAGES OF MACBETHS HALLUCINATION BY SELECTING THE DESCRIPTIONS OF THE DAGGER. %1□ 0043

DIRECTIONS - SELECT THE BEST COMPLETION. 1

IN MACBETHS HALLUCINATION IN WHICH HE SEES THE DAGGER, HE 4100049
DESCRIBES IT 4100049
A. AS HAVING ITS HANDLE POINT TOWARD HIS HAND. 4100049
B. AS MOVING IN THE DIRECTION OF DUNCANS ROOM. 4100049
C. AS BLOODY, SYMBOLIZING THE PERFORMANCE OF THE MURDER. 4100049
*D. A, B AND C. 49
E. A AND B ONLY. 49

****

THE STUDENT RENDERS AN OPINION AS TO WHY MACBETH HAS BEEN BRANDED A MORAL COWARD BY SELECTING THE REASON. %1□ 0044

DIRECTIONS - SELECT THE BEST COMPLETION. 1

MACBETH DESERVES THE ACCUSATION OF BEING CALLED A MORAL COWARD 4100050
BECAUSE 4100050
A. HE COULDNT MAKE UP HIS OWN MIND ABOUT MURDERING DUNCAN. 4100050

B. HE NEEDED LADY MACBETH TO GIVE HIM BACKBONE ENOUGH TO GO 4100050
AHEAD WITH THE MURDER. 4100050
*C. HE DIDNT HAVE THE COURAGE TO RESIST THE URGINGS OF LADY 4100050
MACBETH WHEN HIS CONSCIENCE TOLD HIM THE MURDER WAS WRONG. 4100050
D. HE RATIONALIZED HIS KILLING OF DUNCAN. 4100050
E. HE DIDNT HAVE THE COURAGE TO MURDER DUNCAN OPENLY. 41000

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THE STUDENT, GIVEN A LIST OF SYMBOLS, CAN DISTINGUISH THOSE WHICH SYMBOLIZE THE REINFORCEMENT OF THE FORCES OF EVIL IN *MACBETH* BY SELECTING A SYMBOL OF EVIL. %1¤ 0045

DIRECTIONS - SELECT THE BEST COMPLETION. 1

SYMBOLS OF EVIL INCLUDE ALL OF THE FOLLOWING *EXCEPT* 4100051
A. WITCHES. 4100051
B. NIGHT. 4100051
C. STORMS. 4100051
D. RAVEN AND OWL. 4100051
*E. STARS. 4100051
4100051

****

THE STUDENT WILL APPLY AN ANALOGY SHOWING THAT THE SEED OF AMBITION EXISTED IN MACBETHS BREAST BEFORE THE WITCHES STIRRED IT INTO LIFE BY SELECTING THE ANALOGY THAT MOST ACCURATELY REFLECTS THE SEED OF AMBITION. %1¤ 0047

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 000

WHICH OF THE FOLLOWING ANALOGIES MOST ACCURATELY REFLECTS THE 4100053
FUNCTIONS OF THE FORCES THAT LEAD TO DUNCANS MURDER¤ 4100053
A. MACBETH IS THE EARTH, THE WITCHES THE SEED, AND LADY MACBETH 4100053
THE PLANT. 4100053
B. THE WITCHES ARE THE SEED, MACBETH IS THE RAIN, AND LADY 4100053
MACBETH THE SUN. 4100053
*C. MACBETH IS THE EARTH, AMBITION IS THE SEED, THE WITCHES ARE 4100053
THE RAIN, AND LADY MACBETH IS THE SUN. 4100053
D. MACBETH IS THE EARTH, THE WITCHES THE SUN AND RAIN, AND 4100053
LADY MACBETH THE PLANT. 4100053
E. MACBETH IS THE EARTH, THE WITCHES THE SEED, AND LADY MACBETH 4100053
THE SUN AND RAIN. 4100053
4100053

****

THE STUDENT SHOWS KNOWLEDGE OF LADY MACBETHS ACKNOWLEDGED EXCUSE FOR NOT COMMITTING DUNCANS MURDER HERSELF BY SELECTING THE ITEM THAT LISTS HER EXCUSE. %1¤ 0048

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0002

WHAT EXCUSE DOES LADY MACBETH GIVE FOR NOT KILLING DUNCAN 4100054
HERSELF¤ 410005
A. SHE DIDNT WANT HER HUSBAND TO SEEM %LILY-LIVERED.¤ 4100054
B. SHE CANT STAND THE SIGHT OF BLOOD. 4100054
*C. DUNCAN RESEMBLED HER FATHER AS HE SLEPT. 4100054
D. SHE DIDNT WANT THE GROOMS TO BE ABLE TO RECALL HER ENTERING 4100054

DUNCANS CHAMBER. 4100054
E. SHE WAS SCARED OFF BY THE BELL. 4100054

* * *

THE STUDENT WILL DISTINGUISH BETWEEN THE RELATIONSHIP BETWEEN 0049
MACBETH AND LADY MACBETH PRIOR TO AND AFTER DUNCANS MURDER BY
IDENTIFYING THE RELATIONSHIP AFTER THE MURDER. %1□

DIRECTIONS - SELECT THE BEST COMPLETION. 1

AFTER DUNCANS MURDER, MACBETHS RELATION WITH LADY MACBETH 4100055
A. CONTINUES AS BEFORE. 4100055
*B. SHOWS GROWING LACK OF COMMUNICATION BETWEEN THEM. 4100055
C. SHOWS A GROWING CLOSENESS FROM THEIR SHARING OF THE 4100055
DREADFUL SECRET. 4100055
D. SHOWS HIM TO BE INCREASINGLY DEPENDENT UPON HER ADVICE. 4100055
E. REVEALS A PETTY BICKERING OVER TRIFLES. 4100055

* * *

THE STUDENT WILL SHOW COMPREHENSION OF THE APPEAL MACBETH MADE TO 0050
THE MURDERER IN ORDER TO HAVE THEM AGREE TO KILL BANQUO AND HIS
SON BY SELECTING THE TECHNIQUE EMPLOYED BY MACBETH. %1□

DIRECTIONS - SELECT THE BEST COMPLETION. 1

TO PERSUADE THE MURDERERS TO KILL BANQUO, MACBETH 4100056
*A. CONVINCED THEM THAT BANQUO WAS THEIR ENEMY. 4100056
B. SAID THAT BANQUO HAD KILLED DUNCAN. 4100056
C. CLAIMED THAT BANQUO HAD THREATENED MACBETHS LIFE. 4100056
D. PROMISED THEM A THOUSAND POUNDS. 4100056
E. PROMISED THEM AMNESTY FOR THEIR PREVIOUS CRIMES. 4100056

* * *

THE STUDENT WILL RENDER AN OPINION AS TO WHAT COULD HAVE BEEN THE 0051
MOTIVE SHAKESPEARE HAD MACBETH ADVANCE AS HIS REASON FOR
ARRANGING THE MURDER OF BANQUO BY SELECTING THE MOST PROBABLE
MOTIVE. %1□

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0002

SHAKESPEARE HAD MACBETH ADVANCE A REASON FOR THE KILLING OF 4100057
BANQUO. WHAT IS THE MOST PROBABLE REASON MACBETH DECIDES TO KILL 4100057
BANQUO0 4100057
A. MACBETH SUSPECTED BANQUO WAS ABOUT TO BETRAY HIM. 4100057
*B. THE WITCHES PROPHECIED THAT BANQUOS SONS WOULD SUCCEED 0057
MACBETH. 4100057
C. MACBETH WAS AFRAID BANQUO WOULD HARM MACBETHS SONS SO THAT 4100057
BANQUOS SONS COULD SUCCEED MACBETH. 4100057
D. MACBETH FEARED THAT BANQUO WAS AROUSING THE THANES AGAINST 4100057
HIM. 4100057
E. LADY MACBETH HAD URGED HIM TO ELIMINATE BANQUO AND HIS SON. 4100057

* * *

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THE STUDENT RECALLS THE SYMBOLS SHAKESPEARE USED TO DESIGNATE
THE UNNATURAL MANIFESTATIONS PRESENT IN SCOTLAND AFTER DUNCANS           0052
MURDER BY MACBETH BY SELECTING THE ONE EVENT THAT DID *NOT*
OCCUR.  %1¤

DIRECTIONS - SELECT THE BEST COMPLETION.
                                                                            1
FOLLOWING DUNCANS MURDER, AMONG THE STRANGE, UNNATURAL
OCCURRENCES %SYMBOLIZING DISORDER¤, ALL THE FOLLOWING WERE          4100058
REPORTED *EXCEPT*                                                   4100058
  A. DUNCANS HORSES TURNED WILD.                                    4100058
  B. DUNCANS HORSES BEGAN TO EAT EACH OTHER.                        4100058
  C. IT WAS DARK DURING THE DAYTIME.                                4100058
 *D. A MOUSING OWL GREW INTO A HAWK.                                4100058
  E. A FALCON WAS KILLED BY AN OWL.                                 4100058
                                                                    4100058

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THE STUDENT WILL IDENTIFY THE REASON DUNCANS SONS FLED FROM
SCOTLAND AFTER DUNCANS MURDER IN *MACBETH* BY SELECTING THE              0053
CORRECT CHOICE FROM A LIST OF ALTERNATIVES.  %1¤

DIRECTIONS - SELECT THE BEST COMPLETION.
                                                                            1
MALCOLM AND DONALBAIN FLEE THE COUNTRY AFTER DUNCANS DEATH
BECAUSE                                                             4100059
  A. MALCOLM THINKS HE IS TOO YOUNG TO BE KING AND DONALBAIN        4100059
     DOESNT WANT TO STAY WITHOUT HIM.                               4100059
 *B. THEY FEAR THEY WILL BE MURDERED AS THEIR FATHER WAS.           4100059
  C. THEY FEAR BEING ACCUSED OF THE MURDER.                         4100059
  D. THEY ALWAYS WANTED TO LEAVE SCOTLAND FOR A WARMER AND          4100059
     HAPPIER COUNTRY, BUT THEIR FATHER WOULDNT LET THEM.            4100059
  E. THEY ARE TOO DISTRAUGHT TO STAY FOR THEIR FATHERS FUNERAL.     4100059
                                                                    4100059

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THE STUDENT WILL RECALL THE SPEAKER AND THE OCCASION OF A QUOTED
PASSAGE FROM *MACBETH* BY IDENTIFYING THE SPEAKER AND THE               0054
OCCASION FOR THE SPEECH.  %10¤

DIRECTIONS - SELECT THE BEST COMPLETION.
                                                                            1
 %YET DO I FEAR THY NATURE.
 IT IS TOO FULL O THE MILK OF HUMAN KINDNESS                        4100060
 TO CATCH THE NEAREST WAY. THOU WOULDST BE GREAT.                   4100060
 ART NOT WITHOUT AMBITION, BUT WITHOUT                              4100060
 THE ILLNESS SHOULD ATTEND IT. WHAT THOU WOULDST HIGHLY             4100060
 THOU WOULDST HOLILY, WOULDST NOT PLAY FALSE,                       4100060
 AND YET WOULDST WRONGLY WIN.¤                                      4100060
                                                                    4100060
THE LINES QUOTED ABOVE WERE SPOKEN BY                               4100060
  A. BANQUO TO MACBETH.                                             4100060
  B. LADY MACBETH TO MACBETH.                                       4100060
  C. DUNCAN TO MACBETH.                                             4100060
  D. MACBETH TO BANQUO.                                             4100060
 *E. LADY MACBETH IN A SOLILOQUY.                                   4100060
                                                                    4100060
THE OCCASION DURING WHICH THE ABOVE LINES WERE SPOKEN OCCURRED
WHEN                                                                4100061
                                                                    4100061
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   A. BANQUO SPOKE THEM AFTER DUNCAN PRONOUNCED MALCOLM HIS              4100061
      SUCCESSOR.                                                         4100061
   B. LADY MACBETH SAID THEM TO MACBETH AFTER HE RETURNED TO TELL        4100061
      HER DUNCAN WAS COMING TO IVERNESS.                                 4100061
   C. DUNCAN SAID THEM TO MACBETH WHEN MACBETH PROTESTS HIS              4100061
      UNWORTHINESS OF THE HONORS DUNCAN IS HEAPING UPON HIM.             4100061
  *D. LADY MACBETH VOICED HER THOUGHTS AFTER READING THE LETTER.         4100061
   E. MACBETH EXPLAINED TO BANQUO WHY DUNCAN HADNT PRAISED HIM AS        4100061
      MUCH AS HE PRAISED MACBETH.                                        4100061

   %HAD I BUT DIED AN HOUR BEFORE THIS CHANCE,                           4100063
   I HAD LIVED A BLESSED TIME. FOR, FROM THIS INSTANT,                   4100063
   THERES NOTHING SERIOUS IN MORTALITY.                                  4100063
   ALL IS BUT TOYS. RENOWN AND GRACE IS DEAD,                            4100063
   THE WINE OF LIFE IS DRAWN, AND THE MERE LEES                             0063
   IS LEFT THIS VAULT TO BRAG OF.□                                            63
                                                                         4100063
 THE LINES QUOTED ABOVE WERE SPOKEN BY                                   4100063
   A. MACDUFF TO THE ASSEMBLAGE.                                         4100063
   B. MACBETH TO LADY MACBETH.                                           4100063
   C. MACDUFF TO MACBETH.                                                4100063
   D. MACDUFF TO LENNOX.                                                 4100063
  *E. MACBETH TO THE ASSEMBLAGE.                                         4100063

 THE OCCASION WAS                                                        4100064
   A. THE BANQUET WHILE DUNCAN WAS BEING EULOGIZED.                      4100064
   B. THE BANQUET WHEN IT WAS ANNOUNCED THAT BANQUO HAD BEEN             4100064
      KILLED.                                                            4100064
   C. FOLLOWING THE BANQUET WHEN NEWS OF BANQUOS DEATH WAS               4100064
      BROUGHT.                                                           4100064
  *D. FOLLOWING THE DISCOVERY OF DUNCANS MURDER.                         4100064
   E. THE CONVERSATION BETWEEN LADY MACBETH AND MACBETH BEFORE THE       4100064
      BANQUET.                                                           4100064

   %WHO CAN BE WISE, AMAZD, TEMPERATE AND FURIOUS,                       4100067
   LOYAL AND NEUTRAL, IN A MOMENTO NO MAN.                               4100067
   THE EXPEDITION OF MY VIOLENT LOVE                                     4100067
   OUTRAN THE PAUSER, REASON ...                                         4100067
             ... WHO COULD REFRAIN,                                      4100067
   THAT HAD A HEART TO LOVE, AND IN THAT HEART                           4100067
   COURAGE TO MAKE ,S LOVE KNOWNO□                                       4100067
                                                                         4100067
 THE ABOVE LINES WERE SPOKEN BY                                          4100067
   A. LADY MACBETH TO MACDUFFS QUESTION TO MACBETH %WHEREFORE DID        4100067
      YOU SOO□                                                           4100067
   B. MACBETH TO LADY MACBETHS QUESTION %WHEREFORE...□                   4100067
   C. MACBETH TO BANQUOS QUESTION %WHEREFORE...□                         4100067
  *D. MACBETH TO MACDUFFS QUESTION, %WHEREFORE...□                       4100067
   E. LADY MACBETH TO BANQUOS QUESTION, %WHEREFORE...□                   4100067

   %IT IT WERE DONE WHEN TIS DONE, THEN TWERE WELL                          0069
   IT WERE DONE QUICKLY. IF THE ASSASSINATION                            4100069
   COULD TRAMMEL UP THE CONSEQUENCE, AND CATCH                           4100069
   WITH HIS SURCEASE SUCCESS. THAT BUT THIS BLOW                         4100069
   MIGHT BE THE BE-ALL AND END-ALL HERE,                                 4100069
   WE,LD JUMP THE LIFE TO COME. BUT IN THESE CASES                          0069
   WE STILL HAVE JUDGMENT HERE. THAT WE BUT TEACH                        4100069
   BLOODY INSTRUCTIONS, WHICH, BEING TAUGHT, RETURN                      4100069
   TO PLAGUE THE INVENTOR.□                                              4100069
                                                                         4100069
 THE LINES QUOTED ABOVE WERE SPOKEN BY MACBETH                           4100069
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   A. TO LADY MACBETH BEFORE THE MURDER OF BANQUO.                          4100069
   B. TO LADY MACBETH BEFORE THE MURDER OF DUNCAN.                          4100069
   C. IN A SOLILOQUY BEFORE THE MURDER OF BANQUO.                           4100069
  *D. IN A SOLILOQUY BEFORE THE MURDER OF DUNCAN.                           4100069
   E. TO THER MURDERERS BEFORE THE MURDER OF BANQUO.                        4100069

   %TOMORROW, AND TOMORROW, AND TOMORROW,                                   4100071
   CREEPS IN THIS PETTY PACE FROM DAY TO DAY                                4100071
   TO THE LAST SYLLABLE OF RECORDED TIME,                                   4100071
   AND ALL OUR YESTERDAYS HAVE LIGHTED FOOLS                                4100071
   THE WAY TO DUSTY DEATH. OUT, OUT, BRIEF CANDLE.                          4100071
   LIFES BUT A WALKING SHADOW, A POOR PLAYER                                4100071
   THAT STRUTS AND FRETS HIS HOUR UPON THE STAGE                            4100071
   AND THEN IS HEARD NO MORE. IT IS A TALE                                       71
   TOLD BY AN IDIOT, FULL OF SOUND AND FURY,                                4100071
   SIGNIFYING NOTHING□.                                                     4100071
                                                                            4100071
 THE ABOVE LINES WERE SPOKEN BY                                             4100071
   A. LADY MACBETH TO MACBETH.                                              4100071
   B. MACBETH TO LADY MACBETH.                                              4100071
   C. LADY MACBETH TO HER COMPANION.                                        4100071
   D. MACBETH TO THE PHYSICIAN.                                             4100071
  *E. MACBETH TO SEYTON.                                                    4100071

 THE OCCASION IS                                                            4100072
   A. LADY MACBETHS AWAKENING FROM A SLEEP-WALKING SESSION.                 4100072
   B. LADY MACBETHS LONELY RETIREMENT TO HER ROOM AFTER VAINLY              4100072
      SEEKING MACBETHS COMPANY.                                             4100072
  *C. LADY MACBETHS DEATH.                                                  4100072
   D. MACBETHS ANGUISHED SEARCH FOR SOLACE AFTER LADY MACDUFFS              4100072
      DEATH.                                                                4100072
   E. MACBETHS DYING WORDS AFTER MACDUFF STABS HIM.                          4100072

   %METHOUGHT I HEARD A VOICE CRY SLEEP NO MORE.                            4100074
   ... DOES MURDER SLEEP, THE INNOCENT SLEEP,                               4100074
   SLEEP THAT KNITS UP THE RAVELLD SLEAVE OF CARE,                          4100074
   THE DEATH OF EACH DAYS LIFE, SORE LABORS BATH,                           4100074
   BALM OF HURT MINDS, GREAT NATURES SECOND COURSE,                         4100074
   CHIEF NOURISHER IN LIFES FEAST.□                                              74
                                                                            4100074
 THE ABOVE LINES WERE SPOKEN BY                                             4100074
   A. LADY MACBETH TO MACBETH WHEN SHE COMPLAINED OF INSOMNIA.              4100074
   B. LADY MACBETH TO HER COMPANION.                                        4100074
   C. LADY MACBETH TO HER PHYSICIAN.                                        4100074
   D. MACBETH TO LADY MACBETH WHEN HE COMPLAINED ABOUT HIS                  4100074
      CONSCIENCE BOTHERING HIM AFTER THE MURDER OF BANQUO.                  4100074
  *E. MACBETH TO LADY MACBETH IMMEDIATELY AFTER HE KILLED DUNCAN.           4100074

 IN THE ABOVE PASSAGE, SLEEP REPRESENTS ALL OF THE FOLLOWING                4100075
 *EXCEPT*                                                                   4100075
   A. A CLEAR CONSCIENCE.                                                   4100075
   B. RESPITE FROM THE DAYS TROUBLES.                                       4100075
  *C. A CLEANSER OF CONSCIENCE.                                             4100075
   D. A SOOTHING OINTMENT OF TROUBLED MINDS.                                4100075
   E. THE MAIN COURSE IN THE MEAL OF LIFE.                                  4100075

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THE STUDENT CAN INTERPRET PERCEPTION OF MACBETHS FEELINGS BY                 0055
SELECTING THESE FEELINGS FROM A CHOICE OF ALTERNATIVES. %1□
```

DIRECTIONS - SELECT THE BEST COMPLETION. 1

MACBETHS RESPONSE TO LADY MACBETHS DEATH COULD BEST BE DESCRIBED 4100077
AS 4100077
  A. ONE OF PROFOUND RELIEF. 4100077
 *B. ALMOST CALLOUS. 4100077
  C. SINCERELY SORROWFUL. 4100077
  D. ONE OF INTENSE GRIEF. 4100077
  E. ELATION OVER HER RELEASE FROM SUFFERING. 4100077

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THE STUDENT WILL EVALUATE THE VARIOUS MAJOR INFLUENCES AFFECTING THE ACTION IN *MACBETH* BY SELECTING THE INFLUENCE IN THE FIRST HALF OF THE PLAY. %1¤ 0056

DIRECTIONS - SELECT THE BEST COMPLETION. 1

WHICH OF THE FOLLOWING IS THE ULTIMATE, DECIDING INFLUENCE ON THE 4100078
ACTION OF THE FIRST HALF OF THE PLAYO 4100078
  A. MACBETHS CHARACTER 4100078
  B. MACBETHS AMBITION 4100078
  C. THE WITCHES PROPHECIES 4100078
 *D. LADY MACBETHS ARGUMENTS 4100078
  E. BANQUOS CHARACTER 4100078

****

THE STUDENT WILL SHOW HIS COMPREHENSION OF LADY MACBETHS CHARACTER AS SHAKESPEARE DELINEATES HER BY SELECTING THE CORRECT DESCRIPTION. %1¤ 0057

DIRECTIONS - SELECT THE BEST COMPLETION. 1

LADY MACBETH 4100079
  A. EVIDENCES NO TRUE FEMININITY IN *MACBETH*. 4100079
  B. EVIDENCES ONLY FEIGNED FEMININITY. 4100079
  C. EVIDENCES NORMAL FEMININITY. 4100079
 *D. SUPPRESSES HER NORMAL FEMININITY. 4100079

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THE STUDENT WILL EVALUATE THE DIFFERENCES BETWEEN THE TWO LEADING CHARACTERS OF *MACBETH* BY SELECTING THE QUALITY OF MOST DIFFERENCE. %1¤ 0058

DIRECTIONS - SELECT THE BEST COMPLETION. 1

THE MOST SIGNIFICANT DIFFERENCE BETWEEN MACBETHS AND LADY 4100080
MACBETHS CHARACTER IS 4100080
  A. THEIR AMBITION TO ATTAIN THE KINGSHIP OF SCOTLAND. 4100080
  B. THEIR SELF CONTROL. 4100080
 *C. THEIR ABILITY TO IMAGINE THE CONSEQUENCES OF THEIR CRIME. 4100080
  D. THEIR COURAGE. 4100080
  E. THEIR HUMANITY. 4100080

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THE STUDENT WILL ANALYZE ONE OF THE ENIGMAS OF *MACBETH* BY
IDENTIFYING THE MOTIVES OF SHAKESPEARE THROUGH THE CHARACTER          0059
OF LADY MACBETH IN THE CONTROVERSIAL FAINTING SCENE.  %1□

DIRECTIONS - SELECT THE BEST COMPLETION.
                                                                         1
WE KNOW DEFINITELY THAT LADY MACBETH FAINTED                       4100081
 A. TO DISTRACT ATTENTION FROM MACBETH TO HERSELF.                 4100081
 B. TO KEEP MACBETH FROM BETRAYING HIMSELF.                        4100081
 C. TO SHOW HER WEAKNESS.                                          4100081
 D. TO SHOW HER FEAR OF MACDUFFS FUTURE QUESTIONS.                 4100081
*E. TO KEEP US GUESSING.                                           4100081

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THE STUDENT WILL DEMONSTRATE UNDERSTANDING OF *MACBETH* BY
IDENTIFYING THE THEME. %1□                                            0060

DIRECTIONS - SELECT THE BEST COMPLETION.
                                                                         1
THE MAIN THEME OF MACBETH IS                                       4100082
 A. THE PRICE OF UNGRATITUDE.                                      4100082
 B. THE FOLLY OF VIOLATING ONES CONSCIENCE.                        4100082
 C. THE VILLAINY OF TREACHERY.                                     4100082
*D. THE DEVASTATING EFFECT OF UNCHECKED AMBITION.                  4100082
 E. THE FOLLY OF SUPERSTITION.                                     4100082

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THE STUDENT WILL DISTINGUISH BETWEEN *MACBETH* AND *MERCHANT OF       0061
OF VENICE* AND *AS YOU LIKE IT* BY SELECTING A MAJOR DIFFERENCE. %1□

DIRECTIONS - SELECT THE BEST COMPLETION.
                                                                         1
IN COMPARISON WITH *AS YOU LIKE IT* OR *MERCHANT OF VENICE*,      4100083
*MACBETH* INCLUDES                                                 4100083
 A. NO CLASSICAL REFERENCES.                                       4100083
 B. MANY FAMILIAR CLASSICAL REFERENCES.                            4100083
 C. MANY CLASSICAL REFERENCES NOT FAMILIAR TO US.                  4100083
*D. A FEW CLASSICAL REFERENCES, MOST OF WHICH ARE NOT FAMILIAR.       0083

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THE STUDENT RECALLS BANQUOS REACTION TO THE WITCHES PROPHECIES BY     0062
INDICATING THAT REACTION. %1□

SELECT ONE *FALSE* STATEMENT.
                                                                        20
WHICH OF THE FOLLOWING STATEMENTS CONCERNING BANQUOS REACTION TO    4100084
THE WITCHES PROPHECIES IS *FALSE*□                                  4100084
*A. GIVES NO CREDENCE TO THEM                                       4100084
 B. IS TEMPTED BY THEM                                              4100084
 C. IS WILLING TO SPEAK OF THEM AS LONG AS NO DISHONOR IS           4100084
    INVOLVED                                                        4100084
 D. IS INTRIGUED BY THEM AND WOULD LIKE TO HEAR MORE                4100084
 E. SUSPECTS THEM                                                   4100084
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THE STUDENT RECALLS LADY MACBETHS ACTIONS IN THE SLEEP WALKING          0160
SCENE BY SELECTING THE ONE ACTION SHE DID *NOT* PERFORM.  %1□

DIRECTIONS - SELECT THE BEST COMPLETION.
                                                                           1

IN HER SLEEP-WALKING SCENE LADY MACBETH *DOES ALL THE FOLLOWING      4100379
EXCEPT*                                                              4100379
  A. MAKE CONFUSED REFERENCES TO THE MURDERS THAT HAVE BEEN             0379
     COMMITTED.                                                          379
  B. CARRY A LIGHTED TAPER.                                              379
  C. ATTEMPT TO WASH THE BLOOD FROM HER HANDS.                          0379
 *D. CRY TO GOD FOR FORGIVENESS AND RELEASE FROM HER TORTURE.           0379
  E. CONTINUE TO TAUNT AND TO COUNSEL MACBETH.                          0379

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THE STUDENT CAN RECALL THE CHARACTERISTICS OF MACBETH AS                0164
SHAKESPEARE DEPICTS HIM IN THE FIRST ACT BY SELECTING THE ONE
CHARACTERISTIC THAT DOES *NOT* DEPICT HIM.  %1□

DIRECTIONS - SELECT THE BEST COMPLETION.
                                                                           1

IN ACT V, MACBETH APPEARS AS ALL THE FOLLOWING *EXCEPT*              4100383
 *A. GLOATING OVER HIS POWER TO RETAIN THE THRONE AMIDST THE         4100383
     HOSTILITY OF THE THANES.                                        4100383
  B. FALSELY SECURE BECAUSE OF THE PROPHECIES OF THE WITCHES.        4100383
  C. DISCONTENT WITH HIS LOSS OF LOVE AND RESPECT.                   4100383
  D. COURAGEOUS IN THE FACE OF THE ENGLISH.                          4100383
  E. LONGING FOR SELF-RESPECT.                                       4100383
                                                                     4100383

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THE STUDENT CAN RECALL MACBETHS SITUATION AS THE FORCES OF MALCOLM      0166
APPROACH DUNSINANE BY SELECTING THE ACTION OF THE THE NOBLES.  %1□

DIRECTIONS - SELECT THE BEST COMPLETION.
                                                                           1

WHEN THE ENGLISH ARMY MARCHES UPON MACBETHS CASTLE, THE SCOTTISH     4100385
NOBLES                                                               4100385
 *A. DESERT MACBETH AND JOIN IT.                                     4100385
  B. DESERT MACBETH AND FLEE FROM THE INVADERS.                      4100385
  C. HASTILY FORTIFY THE CASTLE.                                     4100385
  D. TRY TO TALK MACBETH INTO SURRENDERING BECAUSE THE ODDS ARE      4100385
     TOO GREAT.                                                      4100385
  E. ASSURE MACBETH OF THEIR ALLEGIANCE AND UNDYING PATRIOTISM       4100385
     FOR SCOTLAND.                                                   4100385
                                                                     4100385

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THE STUDENT RECALLS THE FINAL EVENTS IN *MACBETH* FOLLOWING THE         0167
CATASTROPHE BY SELECTING THE CORRECT EVENTS.  %1□

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.            0002
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MACBETH ENDS WITH WHICH OF THE FOLLOWINGO                              4100386
  A. IMPASSIONED DENOUNCEMENT OF MACBETH AND HIS TYRANNY               4100386
 *B. TRANQUILITY RESULTING FROM THE RELEASE FROM TYRANNY AND THE       4100386
     PROMISE OF RESTORATION OF ORDER AND SANITY TO SCOTLAND            4100386
  C. WILD EXALTATION AND REVELRY OVER THE VICTORY                      4100386
  D. DISAPPOINTMENT THAT LADY MACBETH IS ALREADY DEAD SO REVENGE       4100386
     CAN BE ONLY HALF-REALIZED                                         4100386
  E. SPIRITED PRONOUNCEMENT OF REVENGE AGAINST ALL WHO ABETTED         4100386
     MACBETH IN HIS TYRANNY                                            4100386
                                                                       4100386

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THE STUDENT CAN RECALL THAT MACBETH STILL GIVES CREDENCE TO THE           0168
WITCHES PROPHECY UNTIL MACDUFF REVEALS HIS UNNATURAL BIRTH BY
SELECTING HIS REASON FOR REJECTING SUICIDE. %1□

DIRECTIONS - SELECT THE BEST COMPLETION.
                                                                             1

MACBETH REJECTS SUICIDE BECAUSE
  A. HE IS TOO COWARDLY TO KILL HIMSELF.                               4100387
  B. NO ROMAN SOLDIER WOULD CONSIDER SUCH ESCAPE FROM COMBAT.          4100387
  C. HE CONSIDERS CAPTURE MORE HONORABLE THAN SUICIDE.                 4100387
 *D. HE STILL CONSIDERS HIMSELF INVINCIBLE.                            4100387
  E. HE WANTS TO DIE HEROICALLY.                                       4100387
                                                                       4100387

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THE STUDENT CAN INDICATE HIS RECOLLECTION OF MACBETHS REACTION TO         0169
THE REALIZATION THAT HE HAS BEEN DUPED BY THE WITCHES BY
SELECTING THE REACTION HE DOES *NOT* DO.  %1□

DIRECTIONS - SELECT THE BEST COMPLETION.
                                                                             1

WHEN MACDUFF REVEALS TO MACBETH HIS ABNORMAL BIRTH, MACBETH DOES       4100388
ALL THE FOLLOWING *EXCEPT*                                             4100388
  A. REALIZE THAT HE HAS BEEN DECEIVED BY THE EQUIVOCATION OF             0388
     THE WITCHES.                                                          388
  B. REALIZE THE FULL MEANING OF THE WITCHES PROPHECIES.                  0388
  C. REFUSE TO FIGHT MACDUFF.                                              388
 *D. CONFESS TO MACDUFF THAT THE WITCHES EARLIER PROPHECIES               0388
     WERE RESPONSIBLE FOR ALL THE SUBSEQUENT GRIEF.                    4100388
  E. VOWS TO FIGHT TO THE END.                                         4100388

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THE STUDENT CAN SHOW HIS RECOLLECTION OF MACDUFFS DRAMATIC ENTRY          0170
AS VICTOR AT THE END OF THE PLAY BY SELECTING THE ACTION THAT OCCURS. %1□

DIRECTIONS - SELECT THE BEST COMPLETION.
                                                                             1

SHAKESPEARE REVEALS MACBETHS DEFEAT TO THE AUDIENCE BY                 4100389
  A. HAVING MACDUFF RE-ENTER TO REPORT THAT MACBETH CRASHED TO          4100389
     HIS DEATH FROM THE CASTLE WALL.                                   4100389
 *B. HAVING MACDUFF RE-ENTER, CARRYING MACBETHS HEAD.                  4100389
  C. HAVING MACDUFF STAB MACBETH IN THE BACK AS MACBETH BENT DOWN      4100389
     TO RETRIEVE HIS SWORD.                                            4100389
  D. HAVING MALCOLM REPORT THAT MACDUFF DISEMBOWELED MACBETH.          4100389
  E. HAVING MACDUFF REPORT THAT HE STABBED MACBETH THROUGH HIS          4100389
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THE STUDENT WILL SHOW COMPREHENSION OF A QUOTED PASSAGE FROM          0187
*MACBETH* BY SELECTING THE CORRECT INTERPRETATION OF THE PASSAGE
FROM A CHOICE OF AL ERNATIVES.  %7¤

DIRECTIONS - SELECT THE BEST COMPLETION.                                 1

  %YET DO I FEAR THY NATURE.                                            62
  IT IS TOO FULL O THE MILK OF HUMAN KINDNESS                          062
  TO CATCH THE NEAREST WAY. THOU WOULDST BE GREAT.                    0062
  ART NOT WITHOUT AMBITION, BUT WITHOUT                                 62
  THE ILLNESS SHOULD ATTEND IT. WHAT THOU WOULDST HIGHLY              0062
  THOU WOULDST HOLILY, WOULDST NOT PLAY FALSE,                        0062
  AND YET WOULDST WRONGLY WIN.¤                                         62
                                                                        62
THE MEANING OF THE COMPLETE PASSAGE IS THAT THE PERSON SPOKEN      4100062
ABOUT                                                              4100062
  A. IS TOO LAZY TO IMPLEMENT HIS AMBITIONS.                       4100062
  B. IS TOO HEALTHY TO COMMAND SYMPATHY FROM THOSE WHO COULD HELP  4100062
     HIM REALIZE HIS AMBITION.                                     4100062
  C. IS SO HOLY THAT SACRED THOUGHTS DRIVE AMBITIOUS ASPIRATIONS   4100062
     FROM HIS MIND.                                                4100062
  D. WANTS TO ACHIEVE HIS AMBITIONS HONORABLY.                     4100062
 *E. WANTS TO ACHIEVE HIS AMBITIONS BY NOT PERSONALLY DOING        4100062
     ANYTHING DISHONORABLE.                                        4100062

  %HAD I BUT DIED AN HOUR BEFORE THIS CHANCE,                      4100065
  I HAD LIVED A BLESSED TIME. FOR, FROM THIS INSTANT,              4100065
  THERES NOTHING SERIOUS IN MORTALITY.                             4100065
  ALL IS BUT TOYS. RENOWN AND GRACE IS DEAD,                       4100065
  THE WINE OF LIFE IS DRAWN, AND THE MERE LEES                        0065
  IF LEFT THIS VAULT TO BRAG OF.¤                                       65
                                                                   4100065
THE BEST PARAPHRASE OF THE ABOVE LINES IS                          4100065
  A. THE DEATH OF MY FRIEND BANQUO TAKES ALL THE JOY OUT OF MY     4100065
     LIFE. THE SPIRIT OF LIFE IS GONE, LEAVING ONLY DREGS.         4100065
  B. THE MURDER OF DUNCAN LEAVES ASHES IN MY MOUTH.                4100065
  C. IN LOSING DUNCAN, WE HAVE LOST AN IRREPLACEABLE LEADER,       4100065
     WHOSE DEATH IS LIKE THE DISAPPOINTMENT IN SEEING A GLASS      4100065
     EMPTY OF ITS WINE.                                            4100065
 *D. IF I HAD DIED AN HOUR BEFORE THIS, MY LIFE WOULD HAVE BEEN    4100065
     COMPLETE, FOR NOTHING IS NOW WORTHWHILE IN HUMAN LIFE.        4100065
     EVERYTHING IS TRIVIAL AND ONLY LIFES SEDIMENT REMAINS.        4100065
  E. MY CONSCIENCE TURNS MY VICTORY INTO GALL.                     4100065

THE SPEAKERS EMOTION IS THAT OF                                    4100066
  A. OVERWHELMING GRIEF.                                           4100066
 *B. CALCULATED HYPOCRICY.                                         4100066
  C. SINCERE REGRET.                                               4100066
  D. INCONSOLABLE DISAPPOINTMENT.                                  4100066
  E. COMPENSATORY RELIEF.                                          4100066

  %WHO CAN BE WISE, AMAZD, TEMPERATE AND FURIOUS,                  4100068
  LOYAL AND NEUTRAL, IN A MOMENTO NO MAN.                          4100067
  THE EXPEDITION OF MY VIOLENT LOVE                                4100068
  OUTRAN THE PAUSER, REASON ...                                    4100068
  THE MEANING OF THESE LINES IS                                         68
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    A. REASON DEMANDED THAT I AVENGE THE DEATH OF DUNCAN.                4100068
    B. THE GROOMS DESERVED TO BE KILLED.                                 4100068
    C. ANYONE WOULD HAVE DONE THE SAME THING HAD HE THE                  4100068
       OPPORTUNITY.                                                      4100068
   *D. IT WAS A SENSELESS THING TO DO, BUT I DID IT IN THE               4100068
       CONFUSION OF MY EMOTIONS OUT OF LOVE FOR DUNCAN.                  4100068
    E. NO MAN IS HIS RIGHT MIND WOULD HAVE CURBED HIS RIGHTEOUS          4100068
       INDIGNATION AT THE MURDER OF SO BELOVED A KING.                   4100068

    %IF IT WERE DONE WHEN TIS DONE, THEN TWERE WELL                      4100070
    IT WERE DONE QUICKLY. IF THE ASSASSINATION                           4100070
    COULD TRAMMEL UP THE CONSEQUENCE, AND CATCH                          4100070
    WITH HIS SURCEASE SUCCESS, THAT BUT THIS BLOW                        4100070
    MIGHT BE THE BE-ALL AND END-ALL HERE,                                4100070
    BUT HERE, UPON THIS BANK AND SHOAL OF TIME,                          4100070
    WE.LD JUMP THE LIFE TO COME. BUT IN THESE CASES                         0070
    WE STILL HAVE JUDGMENT HERE, THAT WE BUT TEACH                       4100070
    BLOODY INSTRUCTION, WHICH, BEING TAUGHT, RETURN                      4100070
    TO PLAGUE THE INVENTOR.¤                                             4100070
                                                                         4100070
  THE MEANING OF THE ABOVE LINES IS                                      4100070
    A. I HOPE THE MURDERERS KILL BANQUO QUICKLY AND WONT FAIL TO         4100070
       KILL FLEANCE AS WELL SO THAT HE LIVES TO PLAGUE US WITH THE       4100070
       CONSEQUENCES.                                                     4100070
    B. THE BEST TIME TO GET RID OF BANQUO AND FLEANCE IS NOW, BE-        4100070
       FORE HE HAS TIME TO BETRAY US AND MAKE US SUFFER THE              4100070
       CONSEQUENCES.                                                     4100070
   *C. IF I MUST MURDER DUNCAN, I MIGHT AS WELL DO IT QUICKLY WITH       4100070
       THE HOPE THE END RESULT WILL ONLY BE SUCCESS. I CAN FACE          4100070
       DAMNATION BUT FEAR THE EARTHLY CONSEQUENCES.                      4100070
    D. DUNCAN MUST BE KILLED QUICKLY, IF AT ALL. I FEAR DAMNATION        4100070
       ABOVE ALL ELSE, BUT MY RIGHT TO THE THRONE HAS BEEN               4100070
       PROPHECIED BY SUPERNATURAL POWERS UPON WHOM THE BLAME MUST        4100070
       FALL, NOT ME.                                                     4100070
    E. BANQUO MUST BE KILLED NOW, SO THAT WE BOTH DONT FEEL HELLS        4100070
       DAMNATION RIGHT HERE AND NOW BY THE THREAT THAT HIS               4100070
       EXISTENCE MEANS TO US.                                            4100070

    %TOMORROW, AND TOMORROW, AND TOMORROW,                               4100073
    CREEPS IN THIS PETTY PACE FROM DAY TO DAY                            4100073
    TO THE LAST SYLLABLE OF RECORDED TIME,                               4100073
    AND ALL OUR YESTERDAYS HAVE LIGHTED FOOLS                            4100073
    THE WAY TO DUSTY DEATH. OUT, OUT, BRIEF CANDLE.                      4100073
    LIFES BUT A WALKING SHADOW, A POOR PLAYER                            4100073
    THAT STRUTS AND FRETS HIS HOUR UPON THE STAGE                        4100073
    AND THEN IS HEARD NO MORE. IT IS A TALE.                             4100073
    TOLD BY AN IDIOT, FULL OF SOUND AND FURY,                            4100073
    SIGNIFYING NOTHING¤.                                                 4100073
                                                                         4100073
  IN THE ABOVE PASSAGE, THE SPEAKER DOES ALL THE FOLLOWING *EXCEPT*      4100073
   *A. BEMOAN THE BREVITY OF LIFE.                                            73
    B. INDICATES HIS CONTEMPT FOR LIFE.                                       73
    C. COMPARE LIFE TO A NOISY, HOLLOW STORY.                               0073
    D. COMPARE LIFE TO A SHADOW, A RELEFECTION RATHER THAN A                0073
       REALITY.                                                               73
    E. WELCOME DEATH.                                                         73

  WHICH OF THE FOLLOWING IS *NOT* ATTRIBUTED TO SLEEP IN THE ABOVE          0076
  PASSAGEO                                                                    76
   *A. IS INNOCENT IN SPITE OF TERRIFYING DREAMS.                        4100076
  B. LIKE DEATH ENDS LIFE, SLEEP ENDS THE DAY.                              4100076
  C. CLEANSES THE BODY OF ITS TIREDNESS.                                    4100076
  D. IS MORE IMPORTANT THAN FOOD.                                           4100076
  E. STRAIGHTENS OUT THE TANGLED SKEINS OF OUR TROUBLES.                    4100076

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THE STUDENT WILL SELECT SYMBOLIC COLORS AND THE DOMINANT EMOTION              0207
PREVAILING IN *MACBETH* TO SHOW HIS INTERPRETATION OF THE PLAYS
SPIRIT AND EMOTION BY SELECTING THE CORRECT COLORS FROM A LIST
OF ALTERNATIVES.  %2¤

DIRECTIONS - SELECT THE BEST COMPLETION.                                          1

IF YOU WERE TO CHOOSE COLOR SYMBOLISM TO CHARACTERIZE THE BACK-             4100511
GROUND AND SPIRIT OF *MACBETH,* YOU WOULD CHOOSE                            4100511
 *A. BLACK AND RED.                                                         4100511
  B. RED AND GREEN.                                                         4100511
  C. GREEN AND YELLOW.                                                      4100511
  D. PURPLE AND GREEN.                                                      4100511
  E. YELLOW AND GREEN.                                                      4100511

THE DOMINANT EMOTION IN *MACBETH* IS                                        4100512
  A. LOVE.                                                                  4100512
  B. HATE.                                                                  4100512
 *C. FEAR.                                                                  4100512
  D. JOY.                                                                   4100512
  E. GRIEF.                                                                 4100512

*****************************************************************************************

THE STUDENT, BY SELECTING THE FACTOR WHICH DID *NOT* AFFECT THE               0097
DEVELOPMENT OF SHAKESPEARIAN DRAMA, WILL SHOW KNOWLEDGE OF
SHAKESPEARIAN DRAMA DEVELOPMENT.  %1¤

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.                   0002

WHICH OF THE FOLLOWING DID NOT AFFECT THE DEVELOPMENT OF                    4100216
SHAKESPEARIAN DRAMA IN THE ELIZABETHAN PERIODO                              4100216
  A. TRANSLATIONS AND IMITATIONS OF CLASSICAL DRAMA                         4100216
  B. THE RITUALS OF THE CHRISTIAN CHURCH                                    4100216
  C. THE PATRONAGE OF THE ROYAL COURT                                       4100216
  D. SCHOOL AND UNIVERSITY PLAYS                                            4100216
 *E. DRYDENS *AN ESSAY ON DRAMATIC POESY*                                   4100216

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THE STUDENT WILL EVALUATE SHAKESPEARES WORKS BY DETERMINING THE               0161
QUALITY OF SHAKESPEARES WORK THAT GIVES IT *LASTING*
GREATNESS.  %1¤

DIRECTIONS -, SELECT THE BEST COMPLETION.                                         1

SHAKESPEARES LASTING GREATNESS LIES PRINCIPALLY IN                          4100380
  A. HIS LARGE OUTPUT OF PLAYS.                                             4100380
  B. BEING INNOVATIVE.                                                      4100380
  C. BEING SKILLFUL IN HIS ADAPTATIONS OF HISTORY.                          4100380
 *D. HIS ABILITY TO MAKE MANY DIVERSE CHARACTERS REAL.                         0380
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  E. HIS ABILITY TO PLEASE ELIZABETHAN AUDIENCES.                    4100380

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THE STUDENT SHOWS COMPREHENSION OF THOSE FACTORS SCHOLARS               0162
CONSIDER WHEN ESTIMATING THE DATES OF COMPOSITION OF SHAKESPEARES
PLAYS BY ELIMINATING THE FACTOR THAT IS *NOT* CONSIDERED FROM A
LIST OF ALTERNATIVES.  %1¤

DIRECTIONS - SELECT THE BEST COMPLETION.                                   1

THE PROBABLE DATES OF COMPOSITION OF SHAKESPEARES PLAYS ARE          4100381
DETERMINED BY ALL *EXCEPT*                                           4100381
  A. ALLUSIONS TO CONTEMPORARY EVENTS WITHIN THE PLAYS.              4100381
  B. THE VARIOUS EXISTING RECORDS OF PERFORMANCES.                   4100381
  C. PRINTED EDITIONS OF THE PLAYS WHICH WERE PUBLISHED DURING       4100381
     SHAKESPEARES CAREER.                                            4100381
 *D. THE NOTATIONS ABOUT HER FATHERS PLAYS IN HIS DAUGHTERS          4100381
     DIARY.                                                          4100381
  E. THE VERSIFICATION, LANGUAGE, AND NATURE OF THE PLAYS.           4100381

************************************************************************

THE STUDENT WILL DISTINGUISH THE SYMBOLISM OF VANITY FAIR IN            0065
*PILGRIMS PROGRESS* BY SELECTING THE QUALITY REPRESENTED.  %1¤

DIRECTIONS - SELECT THE BEST COMPLETION.                                   1

IN BUNYANS *PILGRIMS PROGRESS* %VANITY FAIR¤ SYMBOLIZES              4100087
 *A. WORLDLINESS.                                                    4100087
  B. VANITY.                                                         4100087
  C. MANS STRUGGLE TO ESTABLISH RELIGIOUS CONNECTIONS.               4100087
  D. MANS STRUGGLE TO OVERCOME RELIGIOUS PREJUDICE.                  4100087
  E. MANS ATTEMPT TO INTERPRET THE *BIBLE*.                          4100087

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THE STUDENT WILL SELECT THE ITEM INDICATING BUNYANS SITUATION           0067
TO SHOW KNOWLEDGE OF THE OCCASION DURING WHICH BUNYAN HAD THE TIME
TO WRITE *PILGRIMS PROGRESS*. %1¤

DIRECTIONS - SELECT THE BEST COMPLETION.                                   1

BUNYAN WROTE *PILGRIMS PROGRESS*                                     4100089
  A. WHILE TEACHING SCHOOL IN BEDFORDSHIRE.                          4100089
  B. WHILE ACTING AS A NON-CONFORMIST PREACHER IN BEDFORD.           4100089
  C. WHILE SERVING IN CROMWELLS ARMY.                                4100089
 *D. WHILE IMPRISONED FOR HIS NON-CONFORMIST TEACHINGS.              4100089
  E. WHILE IMPRISONED FOR NON-PAYMENT OF HIS DEBTS.                  4100089

************************************************************************

THE STUDENT WILL IDENTIFY *PILGRIMS PROGRESS* AS AUTOBIOGRAPHICAL       0068
BY SELECTING THE CHARACTER REPRESENTED BY CHRISTIAN. %1¤

DIRECTIONS - SELECT THE BEST COMPLETION.                                   1
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CHRISTIAN IN *PILGRIMS PROGRESS* REPRESENTS                          4100090
 *A. BUNYAN HIMSELF.                                                 4100090
  B. ALL CHRISTIANS.                                                 4100090
  C. THE PURITANS.                                                   4100090
  D. THE ENGLISH NON-CONFORMISTS.                                    4100090
  E. BUNYANS BROTHER.                                                     90

***************************************************************************

THE STUDENT WILL IDENTIFY THE BASIC CONFLICT IN *PILGRIMS                   0069
PROGRESS* TO SHOW HIS RECOGNITION OF THE ALLEGORY IN THIS WORK. %1¤

DIRECTIONS - SELECT THE BEST COMPLETION.                                       1

IN THE %VANITY FAIR¤ SECTION OF *PILGRIMS PROGRESS*, THE BASIC       4100091
CONFLICT IS BETWEEN                                                  4100091
  A. CHRISTIAN AND HEATHEN.                                          4100091
 *B. THE MATERIAL AND THE SPIRITUAL.                                 4100091
  C. THE RELIGIOUS AND THE INTELLECTUAL.                             4100091
  D. THE PURITANS AND ROUNDHEADS.                                    4100091
  E. THE PURITANS AND THE ANGLICANS.                                 4100091

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THE STUDENT WILL ANALYZE *PILGRIMS PROGRESS* BY SELECTING THE               0070
MORAL LESSON. %1¤
THE MORAL OF BUNYANS *PILGRIMS PROGRESS* TEACHES THE LESSON THAT     4100092
  A. A PERSON MUST ACHIEVE A BALANCE BETWEEN THE RELIGIOUS AND       4100092
     THE MATERIAL.                                                   4100092
 *B. LIFE ON EARTH IS A PILGRIMAGE TOWARDS HEAVEN.                   4100092
  C. RELIGIOUS BIGOTS WILL PERSECUTE THOSE THAT DIFFER WITH THEM.    4100092
  D. THERE ARE TEMPTATIONS IN EVERYONES LIFE.                        4100092
  E. EVERY ONE MUST MAKE COMPROMISES TO SAVE HIS SOUL.               4100092

***************************************************************************

THE STUDENT SHOWS COMPREHENSION OF BUNYANS CHARACTERS BY SELECTING          0071
THE CORRECT DESCRIPTION OF THE NATURE OF BUNYANS CHARACTERS IN
*PILGRIMS PROGRESS.* %1¤

DIRECTIONS - SELECT THE BEST COMPLETION.                                       1

THE CHARACTERS IN *PILGRIMS PROGRESS* CAN BEST BE DESCRIBED AS       4100093
 *A. PERSONIFIED ABSTRACTIONS.                                       4100093
  B. SYMBOLS.                                                        4100093
  C. REALISTIC REPRESENTATIONS OF BUNYANS ASSOCIATES.                4100093
  D. REALISTIC REPRESENTATIONS OF BUNYANS PERSECUTORS.               4100093
  E. REALISTIC REPRESENTATIONS OF THE PURITANS.                      4100093

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THE STUDENT WILL SELECT THE SOURCE OF *PILGRIMS PROGRESS* TO SHOW           0072
HIS KNOWLEDGE OF THIS WORK. %1¤

DIRECTIONS - SELECT THE BEST COMPLETION.                                       1

*PILGRIMS PROGRESS* REFLECTS THE STRONG INFLUENCE OF                 4100094
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A. MILTONS *PARADISE LOST*. 4100094
B. ABBOTTS *LIVES OF THE SAINTS*. 4100094
*C. THE *BIBLE*. 4100094
D. CUTTBERTS *VANITY FAIR*. 4100094
E. NEWMANS *APOLOGIA PRO VITA SUA*. 4100094

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THE STUDENT WILL SELECT THE LITERARY DEVICE EMPLOYED IN *PILGRIMS PROGRESS* TO SHOW HIS COMPREHENSION OF THE WORK. %1¤ 0073

DIRECTIONS - SELECT THE BEST COMPLETION. 1

PILGRIMS PROGRESS IS 4100095
A. AN EPIC. 4100095
*B. AN ALLEGORY. 4100095
C. A MORALITY. 4100095
D. A PARABLE. 4100095
E. AN ANALOGUE. 4100095

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THE STUDENT WILL DISTINGUISH THE PARALLEL BETWEEN BUNYANS USE OF JOURNEY TO THE CELESTIAL CITY AND CHAUCERS USE OF THE PILGRIMAGE BY SELECTING THE CORRECT PARALLEL FROM A CHOICE OF ALTERNATIVES.%1¤ 0118

DIRECTIONS - SELECT THE BEST COMPLETION. 1

BUNYAN USED CHRISTIANS JOURNEY TO THE CELESTIAL CITY AS 4100270
*A. CHAUCER USED THE PILGRIMAGE. 4100270
B. SHAKESPEARE USED LONDON. 4100270
C. PEPYS USED THE COURT. 4100270
D. DRYDEN USED THE THEATRE. 4100270
E. MILTON USED PARLIAMENT. 4100270

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THE STUDENT WILL SHOW COMPREHENSION OF BUNYANS CHARACTER DEVELOPMENT IN *PILGRIMS PROGRESS* BY SHOWING THE SIMILIARITY IN BUNYANS CHARACTERS AND THOSE OF THE MORALITY PLAYS. %1¤ 0119

DIRECTIONS - SELECT THE BEST COMPLETION. 1

4100271
BUNYANS CHARACTERS - CHRISTIAN, FAITHFUL, MR. MALICE, MR. LIAR - 4100271
ARE MOST SIMILAR TO THOSE IN 4100271
A. THE INTERLUDES. 4100271
B. THE MIRACLE PLAYS. 4100271
*C. THE MORALITY PLAYS. 4100271
D. MARLOWES *FAUST*. 4100271
E. MILTONS *PARADISE LOST*. 4100271

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THE STUDENT, BY INDICATING THE CLASS THAT ENJOYED *PILGRIMS PROGRESS* MOST, WILL SHOW KNOWLEDGE OF THE STRONGEST SEGMENT OF PURITANICAL SOCIETY. %1¤ 0125

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DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.              0002

AMONG WHAT CLASS OF PEOPLE DO YOU BELIEVE *PILGRIMS PROGRESS* WAS      4100280
MOST POPULARO                                                          4100280
  A. THE CAVALIERS                                                     4100280
  B. THE FOLLOWERS OF JAMES II                                         4100280
  C. SCHOOL TEACHERS                                                   4100280
  D. CLERGYMEN                                                         4100280
 *E. LABORERS                                                          4100280

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THE STUDENT WILL SHOW HIS KNOWLEDGE OF THE FORM OF MILTONS                0158
THREE GREATEST WORKS BY IDENTIFYING THE FORMS OF *PARADISE LOST*,
*PARADISE REGAINED* AND *SAMSON AGONISTES*. %1n

DIRECTIONS - SELECT THE BEST COMPLETION.                                     1

MILTON PRODUCED HIS MASTERPIECES IN THE THIRD PERIOD OF HIS LIFE.      4100376
THESE INCLUDED THE FOLLOWING FORMS.                                    4100376
  A. AN EPIC, A LYRIC, AND A TRAGEDY                                   4100376
  B. THREE EPICS                                                       4100376
 *C. TWO EPICS AND A TRAGEDY                                           4100376
  D. AN EPIC, A TRAGEDY, AND A MASQUE                                  4100376
  E. AN EPIC, A TRAGEDY, AND AN ELEGY                                  4100376

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THE STUDENT WILL SHOW HIS COMPREHENSION OF MILTONS RENAISSANCE            0156
CHARACTERISTICS BY IDENTIFYING THE PURITAN ELEMENT FROM AMONG
THEM. %1n

DIRECTIONS - SELECT THE BEST COMPLETION.                                     1

MILTON HAS BEEN CALLED A BELATED ELIZABETHAN FOR ALL OF THE            4100362
FOLLOWING REASONS *EXCEPT*                                             4100362
  A. THE RICHNESS OF HIS CLASSICAL ALLUSIONS.                          4100362
  B. THE PERSONIFICATION PRESENT IN HIS POETRY.                        4100362
  C. HIS RICH DICTION.                                                 4100362
  D. THE SCOPE OF HIS IMAGINATION.                                     4100362
 *E. THE STERNNESS OF HIS THEOLOGY.                                    4100362

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THE STUDENT, BY MATCHING THE PERIODS OF MILTONS LIFE WITH HIS             0157
ACCOMPLISHMENTS AND EXPERIENCES, WILL SHOW HIS KNOWLEDGE OF THE
FORCES WHICH WORKED TOWARD THE PERIOD OF GENIUS WHICH ACCOMPANIED
HIS BLINDNESS. %13n

*LYCIDAS*   *A                                                         4100363

SIX YEARS AT HORTON  *A                                                4100364

*SAMSON AGONISTES*  *C                                                 4100365

GOVERNMENT SERVICE AS LATIN SECRETARY  *B                              4100366
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PREPARATION FOR THE MINISTRY  *A                                         4100367
*AREOPAGITICA*   *B                                                      4100368
*PARADISE LOST*  *C                                                      410036
*L ALLEGRO* AND *IL PENSEROSO*   *A                                      4100370
BLINDNESS   *E                                                           4100371
TRAVEL ABROAD  *A                                                        4100372
*PARADISE REGAINED*   *C                                                 4100373
PERIOD OF PROSE   *B                                                     4100374
SONNETS    *D                                                            4100375

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THE STUDENT WILL RECALL THE SUBJECTS OF MILTONS POETRY BY                0120
INDICATING THEIR RELATIONSHIP TO CONTEMPORARY SOCIETY. %1¤

DIRECTIONS - SELECT THE BEST COMPLETION.                                    1

IF MILTON WERE WRITING TODAY AND BEING JUDGED BY CONTEMPORARY            4100272
LITERARY CRITICS,                                                        4100272
  A. HE WOULD UNDOUBTEDLY BE ON THE BEST SELLER LISTS.                   4100272
 *B. HIS SUBJECTS WOULD NOT REFLECT THE INTERESTS OF CONTEMPORARY        4100272
     SOCIETY.                                                            4100272
  C. HIS VERSIFICATION WOULD BE CONDEMNED FOR ITS IRREGULARITY.          4100272
  D. HIS CHARACTERIZATION WOULD BE BRANDED UNREALISTIC.                  4100272
  E. HE WOULD BE ATTACKED FOR FAILING TO OBSERVE ALL EPIC                4100272
     CONVENTIONS.                                                        4100272

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THE STUDENT WILL SHOW COMPREHENSION OF THE FUSION OF THE FRENCH          0086
AND ENGLISH UPPER CLASS ELEMENTS AND WORDS IN *THE NUNS PRIESTS
TALE* FROM CHAUCERS *CANTERBURY TALES* BY SELECTING THE CLASS
CHAUCER INTENDED CHANTICLEER AND PERTELOTE TO REFLECT.  %1¤

DIRECTIONS - SELECT THE BEST COMPLETION.                                    1

DIRECTIONS - SELECT THE BEST COMPLETION.                                    1

CHANTICLEER AND PERTELOTE IN THE NUNS PRIESTS TALE REFLECT THE           4100188
  A. ENGLISH PEASANTRY.                                                  4100188
  B. ENGLISH NOBILITY.                                                   4100188
  C. FRENCH NOBILITY.                                                    4100188
  D. FRENCH PEASANTRY.                                                   4100188
 *E. NORMAN NOBILITY IN ENGLAND.                                         4100188

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THE STUDENT WILL SHOW KNOWLEDGE OF THE CORRECT GENRE OF CHAUCERS         0088
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*THE NUNS PRIESTS TALE* BY SELECTING IT FROM ALTERNATIVES. %1п

DIRECTIONS - SELECT THE BEST COMPLETION.                                  1

*THE NUNS PRIESTS TALE* IS A                                        4100190
  A. LEGEND.                                                        4100190
  B. PARABLE.                                                       4100190
 *C. FABLE.                                                         4100190
  D. BESTIARY.                                                      4100190
  E. FABLIAU.                                                       4100190

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THE STUDENT WILL DISTINGUISH A FABLE FROM LEGENDS OR OTHER FORMS       0089
OF ALLEGORY BY INDICATING THE DIFFERENCE. %1п

DIRECTIONS - SELECT THE BEST COMPLETION.                                  1

A FABLE IS A FORM OF ALLEGORY. ITS DISTINGUISHING CHARACTERISTICS   4100191
ARE                                                                 4100191
  A. GIVING BIBLICAL INTERPRETATION OR SPIRITUAL MEANINGS TO        4100191
     WORDS OR PASSAGES.                                             4100191
 *B. POINTING A MORAL AND OFTEN USING ANIMALS AS CENTRAL FIGURES.   4100191
  C. ALWAYS USING ANIMALS AS CENTRAL FIGURES AND SATIRIZING HUMAN   4100191
     BEINGS.                                                        4100191
  D. BEING BASED ON SOME TRUE STORY AND UNDERGOING SOME             4100191
     MODIFICATION.                                                  4100191
  E. TELLING AN ILLUSTRATIVE STORY AND THUS ANSWERING A QUESTION.   4100191

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THE STUDENT WILL SHOW HIS KNOWLEDGE OF CHAUCERS *THE NUNS PRIESTS      0090
TALE* BY SELECTING THE CORRECT RESPONSE TO A QUESTION OR
COMPLETION.  %8п

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.            000

IN CHANTICLEER AND PERTELOTE CHAUCER USED WHICH FAMILIAR DEVICE     4100192
TO PRESENT HIS ARGUMENT?                                            4100192
  A. A PARABLE                                                      4100192
  B. AN EXPERIENCE OF ONE OF HIS FORMER WIVES                       4100192
 *C. A DREAM                                                        4100192
  D. AN ANALOGY OFTEN CITED BY HIS FATHER                           4100192
  E. A WISE SAYING BY CATO                                              192

DIRECTIONS - SELECT THE BEST COMPLETION.                                  1

CHANTICLEER ARGUES THAT DREAMS                                      4100193
 *A. CAN PROPHESY THE FUTURE.                                       4100193
  B. RESULT FROM INDIGESTION.                                       4100193
  C. CAN BE INTERPRETED BY WISE WIVES.                                 0193
  D. REVEAL MANS FRUSTRATIONS.                                      4100193
  E. REVEAL OUR INNERMOST CHARACTER.                                4100193

PERTELOTE ATTRIBUTES CHANTICLEERS DREAM TO                          4100194
 *A. AN UPSET IN HIS HUMOR BALANCE.                                 4100194
  B. HIS EATING TOO MUCH CORN LATE AT NIGHT.                        4100194
  C. THE MASH THE WIDOW PLACED IN HIS FEEDBOX.                      4100194
  D. HIS PIQUE AT BEING SNUBBED BY A NEW CHICKEN IN THE YARD.       4100194
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E. THE FOXS SLUR OF HIS SINGING. 4100194

CHANTICLEER DREAMED OF A 4100195
A. WOLF. 4100195
B. COYOTE. 4100195
*C. HOUND. 4100195
D. HAWK. 4100195
E. FOX. 4100195

CHANTICLEER 4100196
A. PERSUADED BY HIS WIFE, IMMEDIATELY DECIDED TO IGNORE HIS 0196
DREAM. 4100196
*B. PERSISTED IN TELLING HIS WIFE OF A DREAM THROUGH WHICH A MAN 4100196
WAS ABLE TO APPREHEND HIS FRIENDS MURDERERS. 4100196
C. AGREED WITHOUT PERSUASION THAT IT IS FOOLISH TO BELIEVE IN 4100196
DREAMS. 4100196
D. ACCEPTED HIS WIFES ADVICE WITH RESERVATIONS. 4100196
E. CITED ARISTOTLES DICTUM ON DREAMS. 4100196

THE FOX ENTRAPPED CHANTICLEER BY 4100197
A. INVITING HIM TO DINNER. 4100197
B. TELLING HIM OF A CUTE YOUNG CHICK IN A NEIGHBORING HENYARD. 4100197
C. PRAISING HIS BEAUTIFUL IRRIDESCENT BLACK FEATHERS. 4100197
*D. FLATTERING HIM FOR HIS VOCAL ABILITY. 4100197
E. THREATENING HARM TO PERTELOTE. 4100197

CHANTICLEER OUTFOXED THE FOX BY 4100198
A. PRETENDING TO FALL IN WITH HIS PLAN. 4100198
B. CROWING OVER HIS ACCOMPLISHMENT. 4100198
*C. SUGGESTING THE FOX TALK BACK TO THE CROWD. 4100198
D. FLATTERING THE FOX FOR HIS INGENUITY. 4100198
E. OFFERING TO HAVE PERTELOTE JOIN THEM. 4100198

HOW MANY MORALS ARE EXPRESSED AT THE END OF THE TALE OF 4100199
CHANTICLEER AND PERTELOTE? 4100199
A. ONE -- DO NOT SUCCUMB TO FLATTERY. 4100199
*B. TWO -- DO NOT SUCCUMB TO FLATTERY AND KNOW WHEN TO KEEP 4100199
YOUR MOUTH SHUT. 4100199
C. THREE -- B ABOVE AND DO NOT IGNORE YOUR DREAMS. 4100199
D. FOUR -- C ABOVE AND LISTEN TO YOUR WIFES ADVICE. 4100199
E. THREE -- B AND LISTEN TO YOUR WIFES ADVICE. 4100199

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THE STUDENT WILL SHOW COMPREHENSION OF CHAUCERS FAMILIARITY WITH THE LEARNING OF THE MIDDLE AGES BY SELECTING FROM A LIST OF LEARNING ONE WHICH WAS NOT FAMILIAR TO CHAUCER. %1n 0091

DIRECTIONS - SELECT THE BEST COMPLETION. 1

THE NUNS PRIESTS TALE REVEALS THAT CHAUCER WAS FAMILIAR WITH ALL 4100200
EXCEPT 4100200
A. CLASSIC LITERATURE. 4100200
B. THE METAPHYSICAL THINKING OF THE MIDDLE AGES. 4100200
C. MEDIEVAL MEDICAL THEORY. 4100200
D. AESOPS FABLES. 4100200
*E. WHAT WE NOW CALL FREUDIAN PSYCHOLOGY. 4100200

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THE STUDENT WILL SHOW HIS COMPREHENSION OF THE CHARACTERS, IN THE *PROLOGUE* OF CHAUCER S *CANTERBURY TALES* BY MATCHING THE CHARACTER WITH A QUOTATION IN THE *PROLOGUE.* %32□ 0276

MATCH THE QUOTATION TO THE CHARACTER IDENTIFIED BY THE QUOTATION. 0031

A. PARDONER
B. SUMMONER
C. FRIAR
D. PARSON
E. MONK

AND WHEN WITH DRAFTS OF WINE HIS WITS WERE BRACED, 4100678
HE SHOUTED LATIN PHRASES LEARNED IN COURT. *A 4100678

AND IN A GLASS HE HAD PIG KNUCKLE BONES. *B 4100679

HE LIVED HIMSELF THE GOLDEN RULE HE TAUGHT. *D 4100680

A STABLE FULL OF THOROUGHBREDS HE OWNED. 4100681
AND COURSING GREY HOUNDS, SWIFT AND SILVER-TONED. *E 4100681

HE SAID ONE NEVER SEEMED TO GAIN HIS ENDS 4100682
BY HELPING SICK AND POOR -- SUCH VULGAR SCUM. *C 4100682

A. SHIPMAN 85
B. YEOMAN
C. MANCIPLE
D. PLOWMAN
E. REEVE

FARMING HE UNDERSTOOD FROM A TO Z. *E 4100683

SHREWD AS THE LAWYERS WERE, HE FOOLED THEM ALL, 4100684
GOT RICH ON FAT COMMISSIONS -- MADE A HAULO *C 4100684

SMUGGLER AND PIRATE BOTH HE D BEEN, IN FINE. *A 4100685

A ------- WAS HE, AND A FORESTER, *B 4100686

AND KNEW THE WAYS OF WOODCRAFT, I AVER. 4100687
A KINGLY, SIMPLE LABORING MAN WAS HE, 4100687
LIVING IN PEACE AND PERFECT CHARITY. *D 4100687

A. MILLER 86
B. COOK
C. PHYSICIAN
D. FRANKLIN
E. MERCHANT

FOR GOLD IS USED IN DOSES, I VE HEARD TELL. 4100688
THAT MUST BE WHY HE LOVED HIS GOLD SO WELL. *C 4100688

IT SEEMED A PITY THAT UPON HIS SKIN 4100689
HE HAD A RUNNING SORE, FOR HE COULD WIN... *B 4100689

IT SNOWED BOTH MEAT AND DRINK THERE EVERY DAYO 4100690
HIS GREATEST JOY WAS EATING ALL THE WHILEO *D 4100690

A CLEVER SCAMP HE WAS WITH THUMB OF GOLD. *A 4100691

HE WAS A SELF-MADE MAN, AND TALKED YOU BLUE 4100692
WITH ALL THE BUSINESS DEALS THAT HE D PUT THROUGH. *E 4100692

A. KNIGHT 87
B. SQUIRE
C. PRIORESS
D. WIFE OF BATH
E. CLERK OF OXFORD

FOR SHE HAD HAD FIVE HUSBANDS IN HER TIME. *D 4100693

THEN FOLLOWED, *AMOR VINCIT OMNIA*. *C 4100694

HE SELDOM SPOKE, BUT WHAT HE SAID WAS CLEAR, 4100695
AND FULL OF SENSE, SO THAT YOU WISHED TO HEAR. *E 4100695

IN FIFTEEN MORTAL BATTLES HAD HE BEEN -- 4100696
CRUSADES AGAINST THE TURK AND SARACEN. *A 4100696

COULD RIDE IN JOUSTS, AND MAKE HIS CHARGER PRANCE, 4100697
COMPOSE LOVE SONGS, AND DRAW, AND WRITE, AND DANCEO *B 4100697

ABUNDANT GOLD SHE HAD, FOR SHE COULD WEAVE 4100698
SO WELL, THAT EVEN IN FLANDERS, I BELIEVE 4100698
YOU COULD NOT FIND HER MATCH. *D 4100698

HER TABLE MANNERS WERE INDEED A TREAT. *C 4100699

A. LAWYER 88
B. CLERK OF OXFORD
C. PARSON
D. FRIAR
E. THOMAS A BECKET

OF DOUBLE WORSTED WAS HIS SEMICOPE, 4100700
HANDSOME ENOUGH FOR ABBOT OR FOR POPE. *D 4100700

A LEARNED MAN, AT LEAST HE SOUNDED SO. *A 4100701

THE RICH OR POOR TO HIM WERE ALL THE SAME. *C 4100702

OF HIGH IDEALS AND VIRTUE WAS HIS SPEECH. *B 4100703

THE HOLY BLESSED MARTYR THERE THEY SEEK, 4100704
THAT HELP WILL GIVE IF THEY ARE SICK OR WEAK. *E 4100704

A. MILLER 89
B. CHAUCER
C. HOST
D. GUILDSMEN
E. KNIGHT

WHO ROLLED IN WEALTH BECAUSE THEY WERE SO SKILLED. *D 4100705

A WART WITH BRISTLY HAIRS STOOD ON HIS NOSE. *A 4100706

WELL, THAT IT IS, MY LORDS. SUPPOSE WE SAY 4100707
THAT EACH OF YOU TELL FOUR TALES BY THE WAY. *C 4100707

SO EVEN IF THE LANGUAGE BE NOT FINE, 0708

[illegible] THE FAULT IS THEIRS, NOT 4100708
MINE. *B 4100708

HE NEVER HAD IN ALL HIS LIFETIME SAID 4100709
AN ILL-BRED WORD TO SERF OR MAN OF MIGHT. *F 4100709

****

GIVEN A LIST OF QUALITIES, THE STUDENT CAN IDENTIFY THE CHARACTER OF CHAUCERS PILGRIMS IN THE *PROLOGUE* TO THE *CANTERBURY TALES* BY SELECTING THE CORRECT QUALITY WHICH THEY REFLECT MOST STRONGLY IN THE *PROLOGUE.* %10 0194

ASSOCIATE THE PILGRIM WITH ONE OF THE QUALITIES LISTED WHICH HE REFLECTS MOST STRONGLY IN THE *PROLOGUE.* 0017

A. HUMANITY
B. CHIVALRY
C. LEARNING
D. FRAUD
E. AFFECTATION

PRIORESS *E 4100461

PARSON *A 4100462

PLOWMAN *A 4100463

MILLER *D 4100464

SQUIRE *B 4100465

CLERK *C 4100466

MERCHANT *D 4100467

PARDONER *D 4100468

KNIGHT *B 4100469

REEVE *D 4100470

****

THE STUDENT WILL INDICATE HIS KNOWLEDGE OF CHAUCERS BROAD SOCIAL SPECTRUM IN THE *PROLOGUE* TO THE *CANTERBURY TALES* BY IDENTIFYING FROM A SET OF STATEMENTS THE BEST DESCRIPTION OF THE SOCIAL SPECTRUM OF CHAUCERS CHARACTERS. %1 0195

DIRECTIONS - SELECT THE BEST COMPLETION. 1

THE SOCIAL SPECTRUM OF CHAUCERS CHARACTERS COULD BE BEST 4100471
DESCRIBED AS 4100471
A. POOR BECAUSE IT CONTAINS NO REPRESENTATIVE BELOW THE 4100471
TRADESMAN CLASS. 4100471
B. GOOD BECAUSE IT CONTAINS SO MANY CHURCHMEN, WHO CONSTITUTED 4100471
AN IMPORTANT PART OF MEDIEVAL SOCIETY. 4100471
C. POOR BECAUSE IT CONTAINS ONLY ONE REPRESENTATIVE OF THE 4100471
FEUDAL SYSTEM. 4100471

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*D. GOOD BECAUSE IT INCLUDES REPRESENTATIVES OF THE FEUDAL          4100471
    SYSTEM, THE PROFESSIONS, THE TRADES, THE CHURCH, AND THE        4100471
    POOR.                                                           4100471
 E. POOR BECAUSE HE CHOSE CHARACTERS WHO SEEMED MOSTLY CONCERNED    4100471
    WITH MONEY RATHER THAN RELIGION.                                4100471

*************************************************************************

THE STUDENT WILL INDICATE HIS COMPREHENSION OF CHAUCERS METHOD OF     0284
CRITICIZING THE CLERGY IN HIS *PROLOGUE* TO *THE CANTERBURY TALES*
BY SELECTING THAT METHOD. %1□

DIRECTIONS - SELECT THE BEST COMPLETION.                                 1

IN HIS *PROLOGUE* TO *THE CANTERBURY TALES*, CHAUCER                4100722
                                                                    4100722
IN HIS *PROLOGUE TO THE CANTERBURY TALES*, CHAUCER                  4100722
 A. SCOLDS THE CLERGY FOR THEIR CORRUPTION.                         4100722
*B. LETS HIS DESCRIPTIVE SKETCHES PROVIDE AN INDIRECT CONTRAST      4100722
    BETWEEN THE IDEAL AND CORRUPT CLERGY.                           4100722
 C. DIRECTLY CONTRASTS THE LIFE OF THE COUNTRY WITH THAT OF THE     4100722
    CITY.                                                           4100722
 D. SERMONIZES ON THE LACK OF ETHICS AMONG THE PROFESSIONAL         4100722
    PEOPLE.                                                         4100722
 E. EMPHASIZES THE RELIGIOUS FERVOR OF THE CANTERBURY PILGRIMS.     4100722

*************************************************************************

THE STUDENT WILL RECALL THE ITEM WHICH BRINGS OUT A SPECIFIC          0286
CHARACTERISTIC OF A PILGRIM THAT CHAUCER DESCRIBED IN HIS
*PROLOGUE* TO *THE CANTERBURY TALES* BY SELECTING THE CORRECT
COMPLETION.  %7□

DIRECTIONS - SELECT THE BEST COMPLETION.                                 1

THE WIFE OF BATH BECAME ANGRY WHEN                                  4100725
 A. SHE FOUND THAT ANOTHER WOMAN WAS AMONG THE CANTERBURY           4100725
    PILGRIMS.                                                       4100725
 B. SHE LEARNED SHE WOULD NOT BE THE FIRST TO TELL HER STORY.       4100725
*C. ANOTHER WOMAN PRECEDED HER IN OFFERING ALMS ON RELIC DAYS.         0725
 D. ANYONE DOUBTED THAT SHE WAS WIDELY TRAVELED.                    4100725
 E. SHE FOUND THAT THE PRIORESS WAS A FLIRT.                        4100725

THE PARSON                                                          4100726
 A. TRIED TO MASK HIS IGNORANCE BY SPOUTING LATIN PHRASES.          4100726
 B. WAS MORE INTERESTED IN MONEY THAN IN HIS PARISHONERS.           4100726
*C. TREATED THE RICH AND POOR ALIKE.                                4100726
 D. SOUGHT ROYAL INTERVENTION WHEN TAXES BECAME TOO HIGH.           4100726
 E. WAS A CRONY OF THE MONK AND FRIAR.                              4100726

THE PRIORESS WAS ANNOYED WHEN                                       4100727
 A. ANYONE DISPLAYED BAD MANNERS.                                   4100727
 B. ANYONE SPOKE ENGLISH WITH A FRENCH ACCENT.                      4100727
*C. ANYONE TREATED PETS HARSHLY.                                    4100727
 D. ANYONE ASKED HER TO SING.                                       4100727
 E. PEOPLE NOTICED HER CLOTHES.                                     4100727

THE MONK                                                            4100728
 A. DRESSED VERY PLAINLY.                                           4100728
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  B. BELIEVED MONKS SHOULD STAY AT HOME AND WORK.
  C. BELIEVED A MONKS CHIEF WORK WAS STUDY AND PRAYER.                 4100728
 *D. BELIEVED THAT HUNTING WAS A SUITABLE SPORT.                       4100728
  E. BELIEVED THAT MONASTIC ORDERS SHOULD BE STRICTLY OBEYED.          4100728
                                                                       4100728
THE FRIAR                                                              4100729
  A. WAS SUITABLY ATTIRED.                                             4100729
  B. WAS MORE INTERESTED IN THE PEOPLES SOULS THAN THEIR MONEY.        4100729
  C. WAS MOST SOLICITOUS OF THE SICK AND POOR.                         4100729
  D. AVOIDED THE COMPANY OF BARMAIDS AND LANDLORDS.                    4100729
 *E. METED OUT MILD PENANCE TO MEN OF THRIFT.                          4100729

THE OXFORD SCHOLAR                                                     4100730
  A. BABBLED CONSTANTLY TO IMPRESS THE OTHERS WITH HIS LEARNING.      4100730
 *B. KEPT ARISTOTLE RIGHT NEXT TO HIS BED.                             4100730
  C. PRETENDED TO BE MORE LEARNED THAN HE WAS.                         4100730
  D. WAS DIFFICULT TO UNDERSTAND BECAUSE OF HIS LEARNED                4100730
     VOCABULARY.                                                       4100730
  E. ENJOYED GOOD FOOD AND CLOTHES.                                    4100730

THE PHYSICIAN                                                          4100731
  A. WAS A DEEPLY RELIGIOUS PERSON.                                    4100731
  B. SCORNED MONEY AND WANTED ONLY TO HELP THE SICK.                   4100731
 *C. USED ASTROLOGY TO HELP HIM IN HIS DIAGNOSIS.                      4100731
  D. DISCOURAGED DIETING AS A FAD.                                     4100731
  E. WAS HIGHLY ETHICAL.                                               4100731

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THE STUDENT WILL SHOW COMPREHENSION OF THE FACT THAT CHAUCER
USED, AS AN ESSENTIAL ELEMENT OF SATIRE, AN APPROPRIATE TARGET OF      0283
OF CRITICISM BY SELECTING THE *FALSE* ITEM AS HIS CHOICE.  %1Π

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.           0002

WHICH ONE OF THE FOLLOWING STATEMENTS CONCERNING CHAUCERS              4100721
*PROLOGUE* TO *THE CANTERBURY TALES* IS *FALSE*0                          0721
  A. CHAUCER SUBTILEY POKED FUN AT THE CANTERBURY PILGRIMS             4100721
     THROUGH HIS DESCRIPTIONS.                                         4100721
  B. CHAUCER EMPASIZED THE WORLDLINESS OF MOST OF THE PILGRIMS.        4100721
 *C. CHAUCERS MOST HUMOROUS DESCRIPTIONS ARE OF THE GOOD               4100721
     CHARACTERS.                                                       4100721
  D. CHAUCERS DESCRIPTIONS READY THE READER FOR THE TYPE OF STORY      4100721
     THE CHARACTER WILL TELL.                                          4100721
  E. SOME OF CHAUCERS CHARACTER DESCRIPTIONS ARE NOT SATIRIC.          4100721

**********************************************************************

THE STUDENT WILL SHOW KNOWLEDGE OF *GULLIVERS TRAVELS* BY
IDENTIFYING THE POLITICAL FIGURES WHO ARE THE COUNTERPARTS OF          0197
SWIFTS CHARACTERS. %6Π

SWIFTS CHARACTERS IN *GULLIVERS TRAVELS* REPRESENT POLITICAL           4100247
FIGURES OF HIS DAY.                                                    4100247
                                                                       4100247
MATCH THE CHARACTER WITH THE PROBABLE FIGURE.                                9
  A. LILLIPUTIAN EMPEROR
  B. HOBBLING PRINCE
  C. SKYRESH BOLGOLAM
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D. EMPEROR OF BLEFUSCU
E. FLIMNAP

THE KING OF FRANCE *D 4100247

GEORGE I *A 4100248

GEORGE II *B 4100249

ROBERT WALPOLE *E 4100250

EARL OF NOTTINGHAM *C 4100251

PRINCE OF WALES *B 4100252

****

THE STUDENT WILL IDENTIFY SWIFTS PRIMARY PURPOSE IN WRITING *GULLIVERS TRAVELS* BY SELECTING THE CORRECT PURPOSE. %1¤ 0115

DIRECTIONS - SELECT THE BEST COMPLETION. 1

SWIFTS PRIMARY OBJECTIVE IN WRITING *GULLIVERS TRAVELS* WAS TO 4100267
A. WRITE A FANTASY. 4100267
B. WRITE A NOVEL. 4100267
C. WRITE A CHILDRENS STORY. 4100267
*D. CRITICIZE SOCIETY. 267
E. TO PARODY *GARGANTUA*. 4100267

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THE STUDENT SHOWS COMPREHENSION OF SWIFTS ATTITUDE TOWARD INNOVATIONS IN SCIENCE AND LEARNING IN BOOK III OF *GULLIVERS TRAVELS* BY SELECTING SWIFTS ATTITUDE FROM A CHOICE OF ALTERNATIVES. %1¤ 0247

DIRECTIONS - SELECT THE BEST COMPLETION. 1

SWIFTS TREATMENT OF SCIENCE AND LEARNING IN BOOK III OF 4100619
GULLIVERS TRAVELS SHOWS THAT HE 4100619
A. FAVORS SCIENTIFIC EXPLORATION. 4100619
B. ENCOURAGES THE INNOVATOR. 4100619
C. ATTACKS THOSE WHO DISCOURAGE CHANGE. 4100619
*D. SCORNS THE IMPRACTICALITY OF THE PROJECTORS. 4100619
E. EXPRESSES NO ATTITUDE TOWARD SCIENCE AND LEARNING. 4100619

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THE STUDENT WILL RECALL SWIFTS PRESENTATION OF THE LILLIPUTIAN GOVERNMENT AND THE BROBDINGANG KING BY SELECTING THE CORRECT PRESENTATION FROM A CHOICE OF ALTERNATIVES. %2¤ 0248

DIRECTIONS - SELECT THE BEST COMPLETION. 1

IN BOOK I OF *GULLIVERS TRAVELS*, THE LILLIPUTIANS GOVERNMENT 4100620
IS PRESENTED AS 4100620
A. CORRUPT BUT STRIVING FOR REFORM. 4100620
*B. ONCE HONORABLE BUT NOW CORRUPT. 0620

C. A POLITICAL COMPROMISE BETWEEN HONOR AND CORRUPTION. 4100620
D. IDEAL WITHIN THE LIMITS OF PRACTICALITY. 4100620
E. IDEAL IN CONCEPTION BUT CORRUPT IN PRACTICE. 4100620

IN BOOK II OF *GULLIVERS TRAVELS*, THE BROBDINGNAG KING IS 4100621
PRESENTED AS 4100621
A. A MIRROR IMAGE OF GEORGE II. 4100621
*B. A PHILOSOPHER KING. 4100621
C. A SELF-INTERESTED MONARCH. 4100621
D. A BIASED DEFENDER OF HIS PEOPLE. 4100621
E. AN ADVOCATE OF INTRICATE LEGISLATION. 4100621

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THE STUDENT WILL IDENTIFY AND DISTINGUISH THE REAL TARGETS OF 0249
SWIFTS ATTACK IN *GULLIVERS TRAVELS* FROM THE ALLEGORICAL
REPRESENTATION OF SWIFTS POLITICAL SATIRE BY CHOOSING THE
CORRECT TARGET. %1¤

DIRECTIONS - SELECT THE BEST COMPLETION. 1

THE CHIEF TARGET OF SWIFTS POLITICAL SATIRE IN *GULLIVERS 4100622
TRAVELS* IS 4100622
A. THE TORY PARTY. 4100622
*B. THE WHIG PARTY. 4100622
C. THE ADMINISTRATION OF GEORGE III. 4100622
D. B AND C ABOVE. 4100622
E. NONE OF THESE. 4100622

****

THE STUDENT WILL COMPREHEND SWIFTS ULTIMATE PURPOSE IN WRITING 0250
GULLIVERS TRAVELS BY IDENTIFYING THE STATEMENT WHICH BEST
DESCRIBES THIS PURPOSE. %1¤

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0002

GULLIVERS TRAVELS MAY BE READ ON SEVERAL LEVELS. WHICH OF THE 4100623
FOLLOWING REPRESENTS SWIFTS ULTIMATE PURPOSEO 4100623
A. FANTASY APPEALING TO THE IMAGINATION OF CHILDREN 4100623
B. BURLESQUE OF VOYAGE LITERATURE 0623
C. SATIRE ON HUMAN PERSPECTIVE 4100623
*D. SATIRE ON HUMANITY IN GENERAL 4100623
E. ADVENTURE STORY WITH HUMOR AND SUSPENSE 4100623

****

THE STUDENT WILL IDENTIFY THE TARGETS OF SWIFTS POLITICAL SATIRE 0108
IN *GULLIVERS TRAVELS* BY SELECTING THE ONE ITEM THAT SWIFT DID
NOT SATIRIZE. %2¤

DIRECTIONS - SELECT THE BEST COMPLETION. 1

THE TARGETS OF SWIFTS SATIRE IN *GULLIVERS TRAVELS* INCLUDED ALL 4100253
EXCEPT 4100253
A. POMP OF COURT LIFE. 4100253
B. CHILDISHNESS OF THE STATESMANSHIP. 4100253
C. PETTINESS OF THE COURT. 4100253

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 *D. ANGLO-AMERICAN RELATIONSHIPS.                                   4100253
  E. COMPLEXITY OF LAW.                                              4100253

THE TARGETS OF SWIFTS SATIRE IN *GULLIVERS TRAVELS* INCLUDED ALL     4100254
*EXCEPT*                                                             4100254
  A. SELF INTEREST OF GOVERNMENT CORRUPTION.                         4100254
  B. RULERS.                                                         4100254
  C. GROVELING FOR POLITICAL FAVOR.                                  4100254
  D. IMPEACHMENT OF BOLINGBROKE.                                     4100254
 *E. SUPPRESSION OF WOMENS RIGHTS.                                   4100254

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THE STUDENT WILL SELECT THE CORRECT ILLUSTRATION TO SHOW HE             0109
COMPREHENDS THE ALLEGORICAL INTERPRETATION OF GULLIVERS CAPTURE
OF THE BLEFUSCUDIAN FLEET IN *GULLIVERS TRAVELS*. %1¤

DIRECTIONS - SELECT THE BEST COMPLETION.                                   1

IN *GULLIVERS TRAVELS* THE CAPTURE OF THE BLEFUSCUDIAN FLEET         4100255
REPRESENTS THE CONFLICT BETWEEN                                      4100255
  A. THE ANCIENTS AND THE MODERNS.                                   4100255
  B. THE WHIGS AND THE TORIES.                                       4100255
 *C. FRANCE AND ENGLAND.                                             4100255
  D. THE CONSERVATIVES AND THE MODERATES.                            4100255
  E. THOSE IN POWER AND THOSE OUT OF POWER.                          4100255

***********************************************************************

BY SELECTING SWIFTS CORRECT FEELINGS WHICH WERE HIS BASIC SPUR TO       0110
WRITING *GULLIVERS TRAVELS*, THE STUDENT WILL SHOW COMPREHENSION
OF SWIFTS MOTIVE IN WRITING *GULLIVERS TRAVELS.*  %1¤

DIRECTIONS - SELECT THE BEST COMPLETION.                                   1

*GULLIVERS TRAVELS* COULD BE SAID TO BE THE PRODUCT OF SWIFTS        4100256
 *A. POLITICAL FRUSTRATIONS.                                         4100256
  B. FINANCIAL PROBLEMS.                                                 256
  C. DESIRE TO OBTAIN AN IRISH BISHOPRIC BY PLEASING THE WHIGS.      4100256
  D. ATTEMPT TO ESTABLISH A LITERARY REPUTATION WHICH WOULD          4100256
     OVERSHADOW POPES.                                               4100256
  E. DESIRE TO BE ELECTED PRESIDENT OF THE ROYAL SOCIETY.            4100256

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THE STUDENT WILL EVIDENCE COMPREHENSION OF THE DOMINANT PATTERNS        0111
IN THE FOUR BOOKS CONSTITUTING *GULLIVERS TRAVELS* BY SELECTING
THE DOMINANT PATTERN FROM ALTERNATIVES. %3¤

DIRECTIONS - SELECT THE BEST COMPLETION.                                   1

THE DOMINATING PATTERN OF SATIRE IN SWIFTS FIRST TWO BOOKS OF        4100257
*GULLIVERS TRAVELS* IS SATIRE BY                                     4100257
  A. ANALOGY.                                                        4100257
  B. PARALLEL.                                                       4100257
 *C. CONTRAST.                                                       4100257
  D. INVECTIVE.                                                      4100257
  E. IRONY.                                                          4100257
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THE DOMINATING PATTERN OF SATIRE IN SWIFTS THIRD BOOK OF          4100258
*GULLIVERS TRAVELS* IS SATIRE BY                                  4100258
  A. CONTRAST.                                                    4100258
  B. IRONY.                                                       4100258
  C. ANALOGY.                                                     4100258
 *D. EXAGGERATION.                                                4100258
  E. INVECTIVE.                                                   4100258

THE DOMATING PATTERN OF SATIRE IN SWIFTS FOURTH BOOK OF           4100259
*GULLIVERS TRAVELS* IS SATIRE BY                                  4100259
  A. CONTRAST.                                                    4100259
  B. IRONY.                                                       4100259
 *C. ANALOGY.                                                     4100259
  D. EXAGGERATION.                                                4100259
  E. INVECTIVE.                                                   4100259


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THE STUDENT WILL IDENTIFY THE PREDOMINANT TARGETS OF SWIFTS          0112
SATIRE IN EACH OF THE FOUR BOOKS OF *GULLIVERS TRAVELS*.  %4□

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.         0002

WHILE THERE ARE MULTIPLE TARGETS FOR SWIFTS SATIRE IN EACH OF THE 4100260
FOUR BOOKS OF *GULLIVERS TRAVELS*, ONE PREDOMINATES IN EACH.      4100260
                                                                  4100260
WHICH PREDOMINATES IN BOOK I0                                     4100260
                                                                  4100260
  A. THE GOODNESS OF MAN                                          4100260
  B. THE HUMAN INTELLECT                                          4100260
  C. POLITICS                                                     4100260
  D. ECONOMICS                                                    4100260
 *E. MORAL PERSPECTIVE                                            4100260

WHICH PREDOMINATES IN BOOK II0                                    4100261
                                                                  4100261
  A. THE GOODNESS OF MAN                                          4100261
  B. THE HUMAN INTELLECT                                          4100261
  C. POLITICS                                                     4100261
  D. ECONOMICS                                                    4100261
 *E. MORAL PERSPECTIVE                                            4100261

WHICH PREDOMINATES IN BOOK III0                                   4100262
                                                                  4100262
  A. THE GOODNESS OF MAN                                          4100262
 *B. THE HUMAN INTELLECT                                          4100262
  C. POLITICS                                                     4100262
  D. ECONOMICS                                                    4100262
  E. MORAL PERSPECTIVE                                            4100262

WHICH PREDOMINATES IN BOOK IV0                                    4100263
                                                                  4100263
 *A. THE GOODNESS OF MAN                                          4100263
  B. THE HUMAN INTELLECT                                          4100263
  C. POLITICS                                                     4100263
  D. ECONOMICS                                                    4100263
  E. MORAL PERSPECTIVE                                            4100263
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THE STUDENT WILL RECALL THE ATTITUDE OF BOTH THE KING OF BROB- 0113
DIGNAG AND GULLIVER TOWARD THE LILLIPUTIANS IN BOOK I OF *GULLIVERS
TRAVELS* BY INDICATING THAT VIEWPOINT. %1n

DIRECTIONS - SELECT THE BEST COMPLETION. 1

THE KING OF BROBDIDNAG RESPONDED TO GULLIVERS DESCRIPTION OF 4100264
ENGLISH POLITICAL LIFE 4100264
A. WITH AMAZEMENT AT ITS SOPHISTICATION. 4100264
B. WITH ADMIRATION FOR THE POWER GRANTED THE MONARCH. 4100264
*C. IN THE SAME WAY GULLIVER RESPONDED TO LILLIPUTIAN POLITICS. 4100264
D. IN A MANNER GULLIVER HEARTILY APPROVED BECAUSE IT 4100264
CORRESPONDED WITH HIS OWN VIEWS. 4100264
E. WITH DESIRE TO EMULATE ITS ADVANTAGES IN HIS OWN REALM. 4100264

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THE STUDENT WILL IDENTIFY THE DEVICES SWIFT USED IN *GULLIVERS 0114
TRAVELS* TO ACHIEVE SATIRE BY SELECTING THE DEVICE SWIFT DID
NOT USE.

DIRECTIONS - SELECT THE BEST COMPLETION. 1

THE DEVICES SWIFT USES IN *GULLIVERS TRAVELS* TO ACHIEVE SATIRE 4100265
INCLUDE ALL THE FOLLOWING *EXCEPT* 4100265
A. ALLEGORY. 4100265
B. ANALOGY. 4100265
C. CONTRAST. 4100265
D. VERISIMILITUDE. 4100265
*E. DECLAMATION. 4100265

A. IRONY. 4100266
B. RIDICULE. 4100266
C. SOLEMN TREATMENT OF TRIFLES. 4100266
*D. PARODY. 4100266
E. SARCASM. 4100266

****

THE STUDENT WILL RECALL THE PURPOSE OF SWIFTS *DRAPIERS LETTERS* 0116
BY SELECTING THE PURPOSE FROM ALTERNATIVES. %1n

DIRECTIONS - SELECT THE BEST COMPLETION. 1

SWIFTS PURPOSE IN WRITING THE *DRAPIERS LETTERS* WAS TO 4100268
A. URGE EXONERATION OF BOLINGBROKE. 4100268
B. SUGGEST REFORM IN CHURCH APPOINTMENTS SO THAT HE COULD 4100268
BECOME A BISHOP. 4100268
C. PREACH AGAINST THE SPOILS SYSTEM. 4100268
*D. PREVENT COINAGE OF MONEY IN IRELAND ON TERMS DISADVANTAGEOUS 4100268
TO THE IRISH. 4100268
E. PROMOTE IRISH PARLIAMENTARY REPRESENTATION. 4100268

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THE STUDENT WILL SHOW HIS COMPREHENSION OF THE SUBJECT OF SWIFTS 0117

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*MODEST PROPOSAL* BY SELECTING THE CORRECT SUBJECT. %1□

DIRECTIONS - SELECT THE BEST COMPLETION.

SWIFT WROTE *A MODEST PROPOSAL* TO                                     4100
  A. OUTLINE A PLAN FOR FUTURE CHURCH APPOINTMENTS.                    4100
  B. SUGGEST A SOLUTION TO THE LOSS OF GOOD POLITICAL FIGURES          4100
     WHEN NEW PARTIES GAIN POWER.                                      4100
 *C. SUGGEST A SOLUTION TO IRELANDS ECONOMIC AND POPULATION            4100
     PROBLEMS.                                                         4100
  D. SUGGEST THAT THE ROYAL SOCIETY SET UP A POLICING COMMITTEE        4100
     TO GUARD THE PURITY OF THE ENGLISH LANGUAGE.                      4100
  E. PROPOSE MORE MODEST DRESS FOR THE LADIES AT COURT.                4100

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THE STUDENT WILL SHOW HIS KNOWLEDGE OF THE RANGE OF CONTENTS OF           0
PEPYS *DIARY* BY SELECTING ONE ITEM THAT WOULD *NOT* BE FOUND IN
THE *DIARY.*  %1□

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.              0

WHICH OF THE FOLLOWING WOULD YOU *NOT* EXPECT TO FIND MENTIONED        4100
IN PEPYS *DAIRY*0                                                      4100
 *A. HIS EXPERIENCES IN THE PARLIAMENTARY ARMY                         4100
  B. HIS DISAGREEMENTS WITH HIS WIFE                                   4100
  C. THE LONDON FIRE                                                   4100
  D. THE EXECUTION OF CHARLES I                                        4100
  E. THE SEVENTEENTH CENTURY THEATRE                                   4100

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THE STUDENT WILL SHOW HIS KNOWLEDGE OF DRYDENS THEME IN                   0
*ALEXANDERS FEAST* BY SELECTING THE CORRECT COMPLETION.  %1□

DIRECTIONS - SELECT THE BEST COMPLETION.

IN *ALEXANDERS FEAST. DRYDEN EXTOLS THE MUSICAL POWER OF ST.           4100
CECILIA OVER THAT OF TIMOTHEUS BECAUSE                                 4100
  A. TIMOTHEUS WAS UNABLE TO MOVE THE PASSIONS OF ALEXANDER AND        4100
     CECILIA COULD.                                                    4100
  B. TIMOTHEUS WAS INDIFFERENT TO INSTRUMENTAL MUSIC.                  4100
 *C. CECILIA PLAYED SUCH EXQUISITE MUSIC ON HER ARRANGEMENT OF         4100
     MUSICAL PIPES THAT AN ANGEL CAME DOWN FROM HEAVEN TO LISTEN.      4100
  D. CECILIA EXERTED SUCH PHYSICAL CHARM ALONG WITH HER MUSICAL        4100
     ABILITY THAT EVEN AN ANGEL COULD NOT RESIST HER APPEAL.           4100
  E. CECILIA SANG MORE EXQUISITELY THAN TIMOTHEUS.                     4100

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THE STUDENT WILL SHOW KNOWLEDGE OF DRYDENS CRITICISM OF                   0
PLAYWRIGHTS BY IDENTIFYING ONE ITEM *NOT* DISCUSSED BY DRYDEN
FROM A LIST OF ALTERNATIVES.  %1□

DIRECTIONS - SELECT THE BEST COMPLETION.

IN HIS *ESSAY ON DRAMATIC POESY* DRYDEN DOES ALL THE FOLLOWING         4100
*EXCEPT*                                                               4100
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  A. HE CONTRASTS SHAKESPEARE WITH JONSON.                          4100289
  B. HE DISCUSSES DRAMATISTS OF HIS OWN TIME.                       4100289
  C. HE DECLARES JONSON A MORE CORRECT POET THAN SHAKESPEARE.       4100289
  D. HE CONSIDERS SHAKESPEARE AS HAVING THE MOST COMPREHENSIVE      4100289
     SOUL.                                                          4100289
 *E. HE DECLARES THE ANCIENTS TO BE SUPERIOR TO THE MODERN POETS.   4100289

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THE STUDENT WILL INDICATE HIS KNOWLEDGE OF THE CHARACTERISTICS         0177
OF JANE AUSTENS NOVEL BY SELECTING THE ONE ELEMENT *NOT*
PREVALENT.  %1¤

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.           0002

WHICH ONE OF THE FOLLOWING WOULD YOU *NOT* EXPECT TO FIND IN A      4100441
NOVEL BY JANE AUSTEN0                                               4100441
  A. REALISM                                                        4100441
 *B. STRONG PLOT                                                    4100441
  C. CLASS DISTINCTION                                              4100441
  D. OPPOSING CHARACTERS                                            4100441
  E. PORTRAITS OF FAMILY LIFE                                       4100441

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THE STUDENT WILL IDENTIFY THE DRAMATIC CHARACTERISTICS OF              0105
ELIZABETHAN PLAYWRIGHTS BY MATCHING THE CHARACTERISTICS WITH THE
PLAYWRIGHTS NAMES. %TWO NAMES ARE USED TWICE, ONE NOT AT ALL.¤%5¤

EACH ELIZABETHAN DRAMATIST HAD QUALITIES WHICH DISTINGUISH HIM      4100231
FROM HIS CONTEMPORARIES.                                            4100231
                                                                    4100231
MATCH THE AUTHOR WITH THE DESCRIPTION OF HIS WORK.                     0008

  A. CHRISTOPHER MARLOWE
  B. BEN JONSON
  C. BEAUMONT AND FLETCHER
  D. WILLIAM SHAKESPEARE
  E. JOHN LYLY

HAD GREATER REGULARITY OF PLOT THAN SHAKESPEARE AND IMITATED THE    4100231
CONVERSATION OF GENTLEMAN MUCH BETTER, WHOSE WILD DEBAUCHERIES         0231
AND QUICKNESS OF WIT IN REPARTEES NO POET BEFORE THEM COULD         4100231
PAINT.  *C                                                          4100231

WROTE TRAGEDIES BASED ON CLASSICAL STORIES AS WELL AS COMEDIES.     4100232
CROWDED WITH CHARACTERS AND THE TALK OF THE TIMES.    *B            4100232

GAVE EVERY MAN OR WOMAN WHAT SEEMED TO FIT HIS OWN INNER               0233
NEEDS.    *D                                                            233

TOLD STORIES OF GRIM ADVENTURE IN HIS PLOTS.    *A                  4100234

ATTACKED HUMAN GULLIBILITY, EXPOSED SOCIAL ABUSES AND THE FOLLIES   4100235
OF THE DAY.  *B                                                     4100235

BEST KNOWN FOR HIS TRAGEDIES BUT ALSO ACCOMPLISHED WRITER OF        4100236
COMEDIES AND HISTORIES.    *D                                           236
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THE STUDENT RECALLS THE REASON FOR BACONS BEING DESIGNATED THE FATHER OF MODERN SCIENCE BY SELECTING THE CORRECT STATEMENT OF FACT. %1¤ 0203

DIRECTIONS - SELECT THE BEST COMPLETION. 1

BACON WAS CALLED THE FATHER OF MODERN SCIENCE BECAUSE 4100491
*A. HE ADVOCATED CAREFUL EXPERIMENTATION INSTEAD OF SIMPLY 4100491
ACCEPTING KNOWLEDGE. 4100491
B. HE WAS THE FIRST ALCHEMIST TO SUCCEED. 4100491
C. OF HIS SUCCESS IN TREATING QUEEN ELIZABETHS AILMENTS. 4100491
D. HE REJECTED THE AUTHORITY AND TEACHINGS OF THE *BIBLE.* 4100491
E. HE CONTROVERTED JONSONS THEORY ON THE HUMOURS. 4100491

****

THE STUDENT WILL SHOW COMPREHENSION OF THE STORY OF KING ARTHURS ACQUISITION OF THE SWORD EXCALIBUR BY SELECTING THE BEST MORAL TO THE STORY FROM A CHOICE OF ALTERNATIVES. %1¤ 0222

DIRECTIONS - SELECT THE BEST COMPLETION. 1

IF A MORAL COULD BE DRAWN FROM THE STORY OF ARTHURS ACQUISITION 4100548
OF EXCALIBUR, IT COULD BE 4100548
A. ALWAYS JUDGE A GIFT PRIMARILY FOR ITS USEFULNESS. 4100548
B. UGLY THINGS CAN BE USEFUL. 4100548
C. DO NOT LOOK A GIFT HORSE IN THE MOUTH. 4100548
*D. DO NOT JUDGE AN OBJECT ON ITS OBVIOUS VALUE ALONE. 4100548
E. DO NOT ACCEPT GIFTS WITHOUT THE CONDITIONS OF ACCEPTANCE 4100548
BEING CLEARLY STIPULATED. 4100548

****

THE STUDENT WILL REVEAL HIS KNOWLEDGE OF THE STORY OF KING ARTHURS ACQUISITION OF THE SWORD EXCALIBUR AND THE MAGIC OF ITS SCABBORD BY SELECTING THE CORRECT COMPLETION TO THE STATEMENTS CONCERNING THE SWORD. %2¤ 0223

DIRECTIONS - SELECT THE BEST COMPLETION. 1

KING ARTHUR RECEIVED HIS SWORD EXCALIBUR 4100549
A. BY DEFEATING THE KNIGHT. 4100549
B. BY FINDING IT INSIDE A CAVE NEAR CAMELOT. 4100549
C. FROM PELLINORE. 4100549
D. FROM MERLIN WHO HAD MADE IT FOR HIM. 4100549
*E. FROM THE LADY OF THE LAKE. 4100549

ARTHUR ACCEPTED THE SWORD 4100550
A. KNOWING THE PRICE OF ITS ACCEPTANCE. 4100550
B. WITHOUT ANY PRICE BEING EXPECTED. 4100550
C. INTENDING TO DISREGARD ANY STIPULATIONS. 4100550
D. HAVING PERFORMED THE STIPULATIONS. 4100550
*E. AGREEING TO A FUTURE FAVOR. 4100550

****

THE STUDENT WILL SHOW HIS KNOWLEDGE OF THE OUTCOME OF THE FIGHT BETWEEN ARTHUR AND THE KNIGHT IN MALORYS *MORTE D ARTHUR* BY SELECTING THE CORRECT OUTCOME. %1¤ 0224

DIRECTIONS - SELECT THE BEST COMPLETION. 1

IN HIS ENCOUNTER WITH GRIFLETS KNIGHT, KING ARTHUR 4100551
  A. ACCEPTED MERLINS RESOLUTION OF THE CONFLICT INSTEAD OF 4100551
     FIGHTING. 4100551
 *B. WAS RESCUED BY MERLIN. 4100551
  C. DEFEATED THE KNIGHT IN A JOUST. 4100551
  D. SLEW THE KNIGHT. 4100551
  E. UNHORSED THE KNIGHT. 4100551

****

THE STUDENT WILL DEMONSTRATE COMPREHENSION OF MALORYS USE OF EPIC CONVENTIONS BY IDENTIFYING AN INSTANCE WHERE MALORY IS AT ODDS WITH USUAL EPIC CONVENTIONS. %1¤ 0225

DIRECTIONS - SELECT THE BEST COMPLETION. 1

THIS ENCOUNTER IS 4100552
  A. TRUE TO THE USUAL EPIC CONVENTIONS BECAUSE OF SUPERNATURAL 4100552
     I979H7997I89* 3677225
 *B. AT ODDS WITH THE USUAL EPIC CONVENTIONS BECAUSE KING ARTHUR 4100552
     IS BESTED BY THE KNIGHT. 4100552
  C. DESIGNED TO SHOW THAT MERLIN IS THE REAL HERO OF THE STORY. 4100552
  D. DESIGNED TO SHOW THAT KING ARTHUR HAD A WEAK HOLD ON HIS 4100552
     POWER. 4100552
  E. DEMONSTRATES THAT KING ARTHUR WAS BECOMING OLD AND WEAK. 4100552

****

THE STUDENT WILL APPLY KNOWLEDGE OF THE CHIVALRIC CODE BEING EXERCISED IN THE JOUST BETWEEN KING ARTHUR AND THE KNIGHT BY SELECTING THE BEST RELATIONSHIP TO CHIVALRY OR SPORTSMANSHIP AMONG THE SELECTIONS. %1¤ 0226

DIRECTIONS - SELECT THE BEST COMPLETION. 1

THE ENCOUNTER OF ARTHUR WITH THE KNIGHT WHO HAD WOUNDED GRIFLET 4100553
IS MOST ANALOGOUS TO A 4100553
  A. RUMBLE BETWEEN THE DISCIPLES AND THE COBRAS. 4100553
  B. SWIM MEET. 4100553
 *C. BOXING MATCH. 4100553
  D. POLICE INVESTIGATION INTO A MURDER. 4100553
  E. BOARD CONFERENCE ON STRATEGY. 4100553

****

THE STUDENT WILL INDICATE HIS KNOWLEDGE OF OTHERS WHO USED THE ARTHURIAN LEGEND BY SELECTING THE AUTHOR WHO DID NOT USE IT. %1¤ 0229

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0002

IN ADDITION TO MALORY, OTHERS HAVE USED THE ARTHURIAN LEGEND. 4100556

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WHICH ONE OF THE FOLLOWING DID *NOT*0                                      4100556
  A. ALFRED TENNYSON                                                       4100556
 *B. OLIVER GOLDSMITH                                                      4100556
  C. RICHARD WAGNER                                                        4100556
  D. T. H. WHITE                                                           4100556
  E. MARK TWAIN                                                            4100556

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 DEMONSTRATING HIS KNOWLEDGE OF NATIVE CELTS, THE STUDENT                     0274
WILL CORRECTLY PLACE KING ARTHUR IN HISTORY BY SELECTING HIS
NATIONALITY. %1□

DIRECTIONS - SELECT THE BEST COMPLETION.                                         1

KING ARTHUR WAS THE LEGENDARY LEADER OF THE                                4100676
  A. NORMAN FRENCH.                                                        4100676
  B. OCCUPYING ROMANS.                                                     4100676
 *C. NATIVE CELTS.                                                         4100676
  D. ANGLO-SAXONS.                                                         4100676
  E. DANES.                                                                4100676

*******************************************************************************

THE STUDENT WILL SELECT THE MISPLACED WORK IN A LISTING TO                    0304
DEMONSTRATE HIS RECALL OF ENGLISH LITERARY CHRONOLOGY. %1□

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.                  0002

WHICH OF THE FOLLOWING PREDECESSORS OF THE ENGLISH NOVEL IS THE            4100750
*FIRST* OUT OF PLACE CHRONOLOGICALLY0                                      4100750
 *A. *MORTE D ARTHUR*                                                      4100750
  B. *CANTERBURY TALES*                                                    4100750
  C. *PILGRIMS PROGRESS*                                                   4100750
  D. *MOLL FLANDERS*                                                       4100750
  E. *GULLIVERS TRAVELS*                                                   4100750

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THE STUDENT WILL INDICATE HIS KNOWLEDGE OF THE PECULIARITIES OF               0230
*TRISTAM SHANDY* BY SELECTING THE ONE ITEM WHICH ENTITLES IT TO
BE INCLUDED IN A DISCUSSION OF THE NOVEL.  %1□

DIRECTIONS - SELECT THE BEST COMPLETION.                                         1

*TRISTAM SHANDY*                                                           4100557
  A. PROFITS FROM A TIGHTLY KNIT PLOT.                                     4100557
  B. IS FREE FROM WRITING ECCENTRICITIES.                                  4100557
 *C. DEPENDS ON UNCLE TOBY FOR ITS IMMORTALITY.                            4100557
  D. IS THE LIFE STORY OF TRISTAM SHANDY.                                  4100557
  E. IS REMARKABLE FOR ITS COHESION AND TERSENESS.                         4100557

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BY SELECTING FIELDINGS CONTRIBUTION, THE STUDENT SHOWS HIS KNOW-              0231
LEDGE OF ONE OF FIELDINGS PRIMARY ASSETS AS A NOVELIST. %1□
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DIRECTIONS - SELECT THE BEST COMPLETION.
                                                                        1
*TOM JONES* IS ACCLAIMED AS ONE OF THE GREATEST ENGLISH NOVELS.   4100558
ONE OF THE FOREMOST QUALITIES CONTRIBUTING TO THIS SUCCESS IS     4100558
  A. ITS EFFECTIVE BURLESQUE OF *PAMELA*.                         4100558
  B. ITS SERIOUS MORAL PURPOSE.                                   4100558
 *C. ITS CLEARLY DEFINED HUMAN CHARACTERS.                        4100558
  D. ITS ADVENTUROUS PLOT.                                        4100558
  E. TOMS HEROIC STATURE.                                         4100558
                                                                  4100558

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THE STUDENT WILL DISTINGUISH BETWEEN RICHARDSONS AND FIELDINGS
NOVELS BY SELECTING A TRUE BASIC DIFFERENCE OF RICHARDSONS STYLE     0232
FROM A LIST OF POSSIBLE CHARACTERISTICS.  %1□

DIRECTIONS - SELECT THE BEST COMPLETION.
                                                                        1
IN HIS NOVELS, UNLIKE THOSE OF RICHARDSON, FIELDING              4100559
  A. WAS A SENTIMENTALIST.                                       4100559
  B. LACKED VIGOR.                                               4100559
  C. LACKED HUMOR.                                               4100559
 *D. WROTE FOR MEN.                                              4100559
  E. WAS WEAK IN HIS CHARACTERIZATIONS.                          4100559
                                                                 4100559

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THE STUDENT WILL SHOW HIS KNOWLEDGE OF DEFOES STORY *ROBINSON       0233
CRUSOE* BY REJECTING ALL INCORRECT STATEMENTS CONCERNING THE
WORK.  %1□

DIRECTIONS - SELECT THE BEST COMPLETION.
                                                                        1
SELECT ONE *TRUE* STATEMENT.
                                                                 4100560
*ROBINSON CRUSOE*                                                4100560
  A. WAS BASED ON DEFOES OWN ADVENTURES.                         4100560
  B. IS FULL OF HUMOR AND SATIRE.                                4100560
 *C. IS IMPORTANT IN LITERARY HISTORY BECAUSE IT IS FICTION      4100560
     INTENDED TO PASS AS FACT.                                   4100560
  D. IS FILLED WITH MANY HAIR BREADTH ESCAPES.                   4100560
  E. HAS NEVER BEEN SUCCESSFULLY IMITATED.                       4100560
                                                                 4100560

***********************************************************************

THE STUDENT WILL REFLECT HIS COMPREHENSION OF THE CHARACTERISTICS  0236
THAT CONTRIBUTED TO DEFOES REALISM IN HIS FICTION BY SELECTING
THE ITEM *NOT* CHARACTERISTIC OF HIS STYLE.  %1□

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.      0002

WHICH OF THE FOLLOWING DID *NOT* CONTRIBUTE TO DEFOES REALISM IN  4100563
WRITINGO                                                          4100563
  A. HIS USE OF THE FIRST PERSON                                  4100563
  B. HIS HOMELINESS OF STYLE                                      4100563
  C. HIS INFINITE EXACTNESS AND OVER-REPETITION                   4100563
 *D. HIS USE OF CULTIVATED LANGUAGE                               4100563
  E. HIS COMBINATION OF REAL AND IMAGINARY PERSONS IN SOME OF HIS 4100563
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WORKS.                                                                4100560

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THE STUDENT WILL SHOW HIS KNOWLEDGE CONCERNING THE NATURE OF          0234
*CLARISSA HARLOWE* BY REJECTING THE ONE *INCORRECT* STATEMENT.%1¤

SELECT ONE *FALSE* STATEMENT.                                           20

*CLARISSA HARLOWE*                                                 4100561
  A. IS CONSIDERED RICHARDSONS MASTERPIECE.                        4100561
  B. DISPLAYS PENETRATING PSYCHOLOGICAL TREATMENT OF THE           4100561
     CHARACTERS.                                                   4100561
  C. WAS WRITTEN TO APPEAL PRIMARILY TO WOMEN.                     4100561
 *D. IS FREE OF MAWKISH SENTIMENTALISM.                            4100561
  E. ENDS TRAGICALLY.                                              4100561

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THE STUDENT WILL SHOW HIS KNOWLEDGE OF DEFOES STORY *MOLL             0235
FLANDERS* BY REJECTING ALL INCORRECT STATEMENTS CONCERNING THE
WORK.  %1¤

DIRECTIONS - SELECT THE BEST COMPLETION.                                 1

  *MOLL FLANDERS*                                                  4100562
  A. IS A REALISTIC NOVEL.                                         4100562
  B. WAS PURPORTEDLY WRITTEN BY HER BROTHER.                       4100562
 *C. IS ONE OF THE EARLIEST SOCIAL FICTION STORIES IN ENGLISH.     4100562
  D. ENDS WITH THE UNREPENTANT MOLL RAILING AGAINST AN UNFAIR      4100562
     SOCIETY.                                                      4100562
  E. CONCENTRATES ON THE UPPER SOCIAL LIFE OF THE PERIOD.          4100562

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THE STUDENT, BY SELECTING *VIRTUE UNREWARDED* AS THE INCORRECT        0238
STATEMENT, WILL SHOW HIS KNOWLEDGE OF THE NATURE AND CONTENT OF
*PAMELA*.  %1¤

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.          0002

WHICH OF THE STATEMENTS CONCERNING *PAMELA* IS *FALSE*0            4100565
  A. IT IS AN EPISTOLARY NOVEL.                                    4100565
  B. IT CONCERNS ITSELF AT LENGTH WITH EIGHTEENTH CENTURY           4100565
     MORALITY.                                                     4100565
  C. IT IS CONSIDERED THE FIRST MODERN ENGLISH NOVEL.              4100565
  D. IT IS A STORY OF SEDUCTION AND THE HEROINES RESISTANCE.       4100565
 *E. A SUBTITLE OF THE STORY IS *VIRTUE UNREWARDED.*                  0565

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THE STUDENT WILL DISTINGUISH THE DIFFERENCES BETWEEN                  0254
THE HISTORICAL WRITINGS OF CARLYLE AND MACAULEY BY SELECTING THE
ONE AREA OF SIMILARITY.   %1¤

DIRECTIONS - SELECT THE BEST COMPLETION.                                 1
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ARLYLE AND MACAULEYS HISTORICAL WRITINGS WERE SIMILAR IN THAT          4100628
*A. BOTH USED GRAPHIC DETAILS.                                         4100628
 B. THEIR STYLES WERE THE SAME.                                        4100628
 C. THEY WROTE ABOUT THE SAME PERIODS OF ENGLISH HISTORY.              4100628
 D. BOTH EXPRESSED THE TYPICAL VICTORIAN OUTLOOK.                      4100628
 E. BOTH EXHIBITED CALLOUS COMPLACENCY.                                4100628

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THE STUDENT, BY SELECTING THE ACTUAL WORDS FROM POPES *ESSAY ON           0263
MAN.* WILL SHOW HIS COMPREHENSION OF POPES LANGUAGE, VERSE, AND
PHILOSOPHY. %THE SELECTION IS ONE NOT PREVIOUSLY STUDIED.¤  %1¤

SELECT THE CORRECT ANSWER FROM A LIST OF ALTERNATIVES.                     0007

CONSIDERING POPES PHILOSOPHY, LANGUAGE AND VERSE, SELECT POPES         4100646
ACTUAL WORDS FROM THE *ESSAY ON MAN*.                                  4100646
                                                                       4100646
  A. ALL ARE BUT SCRAPS OF AN ENORMOUS WHOLE,                          4100646
     WHOSE BODY NATURE IS, AND GOD THE SOUL.                           4100646
                                                                       4100646
 *B. ALL ARE BUT PARTS OF ONE STUPENDOUS WHOLE,                        4100646
     WHOSE BODY NATURE IS, AND GOD THE SOUL.                           4100646
                                                                       4100646
  C. EVERYTHING THAT IS, MAKES UP THE WHOLE,                           4100646
     WHOSE BODY IS NATURE, AND GOD THE SOUL.                           4100646
                                                                       4100646
  D. WE ARE BUT FRAGMENTS OF ONE ENTIRE WHOLE                          4100646
     WHOSE BODY IS NATURE, AND GOD THE SOUL.                           4100646

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GIVEN AN IMAGINARY BUT PLAUSIBLE SITUATION AND TAKING INTO                0316
ACCOUNT POPES LITERARY CHARACTERISTICS AND THE NATURE OF DEFOES
*THE SHORTEST WAY WITH DISSENTERS*. THE STUDENT WILL APPLY
KNOWLEDGE OF THE SITUATION AND WILL SELECT A LITERARY FORM, A
VERSE FORM, A LITERARY DEVICE, THE INTENT, AND THE METHOD OF
PUBLICATION OF AN IMAGINARY LITERARY COMPOSITION POPE MIGHT HAVE
WRITTEN.  %5¤

ALEXANDER POPE PICKED UP A COPY OF *THE REVIEW* IN WHICH HE READ          0091
A BRIEF EXCERPT FROM *THE SHORTEST WAY WITH DISSENTERS* AND ITS
AUTHORS COMMENTARY ON ITS EFFECTIVENESS IN BEING INTERPRETED
LITERALLY INSTEAD OF SATIRICALLY. AWARE THAT DEISTS WERE ALSO
SUBJECT TO CENSURE, POPE WAS INSPIRED TO DEAL SIMILARLY WITH
DEISTS. APPLYING YOUR KNOWLEDGE OF THE NATURE OF *THE SHORTEST
WAY WITH DISSENTERS* AND POPES LITERARY METHOD, COMPLETE THE
FOLLOWING.

POPE WOULD WRITE A                                                     4100764
  A. LETTER TO THE EDITOR.                                             4100764
  B. PAMPHLET.                                                         4100764
  C. PROSE DIRECTIVE.                                                  4100764
  D. LIST OF PROTESTATIONS.                                            4100764
 *E. MOCK EPIC.                                                        4100764

POPE WOULD USE                                                         4100765
  A. SARCASM.                                                          4100765
  B. INVECTIVE.                                                        4100765
  C. INUENDO.                                                           410076
 *D. PARODY.                                                            410076

POPE WOULD USE                                                          410076
  A. FREE VERSE.                                                        410076
  B. BLANK VERSE.                                                       410076
 *C. RHYMED COUPLETS.                                                   410076
  D. ALTERNATELY RHYMED QUATRAINS.                                      410076
  E. ALEXANDRINES.                                                      410076

POPE WOULD RECOMMEND                                                    410076
 *A. VIOLENT PUNISHMENTS TO BE INFLICTED ON DEISTS.                     410076
  B. REWARDS FOR THOSE SUBSCRIBING TO DEISTIC DOCTRINES.                410076
  C. WAYS TO COUNTERACT CRITICISMS OF DEISTS.                           410076
  D. WAYS TO MODIFY DEISTIC DOCTRINES TO INVITE GREATER                 410076
     ACCEPTANCE.                                                        410076

POPE WOULD HAVE PUBLISHED THIS WORK                                     410076
 *A. ANONYMOUSLY.                                                       410076
  B. UNDER HIS OWN NAME.                                                410076
  C. UNDER THE NAME OF WILLIAM TEMPLE.                                  410076
  D. UNDER THE NAME OF ISAAC BICKERSTAFF.                               410076
  E. UNDER THE NAME OF MARTIN SCRIBLERUS.                               410076


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THE STUDENT WILL SHOW HE COMPREHENDS THE BASIC THEME OF                   026
*BEOWULF* BY SELECTING IT FROM A LIST. %1¤

DIRECTIONS - SELECT THE BEST COMPLETION.                                    1

THE BASIC THEME OF *BEOWULF* IS                                         410066
  A. THE INVINCIBILITY OF BEOWULF.                                      410066
  B. THE SUPERSTITION OF THE ANGLO-SAXONS.                              410066
  C. THE VULNERABILITY OF THE ANGLO-SAXON INVADERS.                     410066
 *D. THE DELIVERANCE OF A PEOPLE BY A GREAT HERO.                       410066
  E. THE JEALOUSIES AMONG ANGLO-SAXON WARRIORS.                         410066


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THE STUDENT WILL SHOW HIS KNOWLEDGE OF THE CHARACTERS OF THE EPIC        026
*BEOWULF* BY IDENTIFYING THE CHARACTER FROM A DESCRIPTION OF
HIM.  %4¤

DIRECTIONS - SELECT THE BEST COMPLETION.                                    1

THE NAME OF THE KING TO WHOM BEOWULF OFFERED HIS SERVICES IS           410066
  A. HEOROT.                                                            410066
  B. SCYLD.                                                             410066
  C. HYGELAC.                                                           410066
  D. UNFERTH.                                                           410066
 *E. HROTHGAR.                                                          410066

WEALTHEOW IS                                                            410066
  A. GRENDELS MOTHER.                                                   410066
  B. HYGELACS DAUGHTER.                                                 410066
 *C. HROTHGARS WIFE.                                                    410066
  D. BEOWULFS SISTER.                                                   410066
  E. UNFERTHS WIFE.                                                     410066
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THE JEALOUS COURTIER WHO BELITTLED BEOWULF BY COMMENTING ON            4100670
BEOWULFS DEFEAT IN A SWIMMING MATCH IS                                 4100670
  A. BRECA.                                                            4100670
 *B. UNFERTH.                                                          4100670
  C. WEDER.                                                            4100670
  D. HRETHEL.                                                          41006
  E. WELAND.                                                           4100670
                                                                       4100670

BEOWULFS THREE ADVERSARIES IN THE EPIC WERE                            4100671
  A. GRENDEL, GRENDELS MOTHER, AND WELAND.                             4100671
  B. GRENDEL, GRENDELS MOTHER, AND WEDER.                              4100671
 *C. THE CANNIBAL OGRE, GRENDELS MOTHER, AND THE FIRE DRAKE.           4100671
  D. THE DRAGON, GRENDEL, AND HEOROT.                                  4100671
  E. GRENDEL, WEDER, AND SCYLDE.                                       4100671

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THE STUDENT, BY SELECTING A QUALITY *NOT* REFLECTED IN *BEOWULF*,      0271
WILL SHOW COMPREHENSION OF THE FACT THAT THE CHRISTIAN REFERENCES
MIGHT HAVE BEEN THE INSERTIONS OF CHRISTIAN MONKS. %10

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.           0002

WHICH OF THE FOLLOWING QUALITIES IS *NOT* REFLECTED IN *BEOWULF*0      0673
  A. ADMIRATION OF PHYSICAL ENDURANCE AND FEARLESSNESS                 4100673
 *B. IRREFUTABLE CHRISTIAN AUTHORSHIP                                  4100673
  C. DEVOTION TO DUTY                                                  4100673
  D. SENSE OF LOYALTY                                                  4100673
  E. LIFE OF ANGLO-SAXON ROYALTY                                       410067

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THE STUDENT WILL EVIDENCE COMPREHENSION OF THE CHARACTERS AND          0280
PLOT OF *BEOWULF* BY SELECTING THE *TRUE STATEMENT* IN EACH GROUP
OF STATEMENTS.  %30

WHICH OF THE FOLLOWING STATEMENTS CONCERNING THE EPIC *BEOWULF*        0032
IS TRUE0

  A. WE KNOW DEFINITELY THAT MONKS SUBSTITUTED CHRISTIAN               0713
     REFERENCES FOR PAGAN ONES WHEN THEY COPIED THE *BEOWULF*          4100713
     MANUSCRIPT.                                                       4100713
 *B. THE CHARACTER OF BEOWULF SEEMS TO BE A BLENDING OF A              4100713
     HISTORICAL FIGURE WITH VARIOUS MYTHICAL FIGURES OF AN             4100713
     EARLIER TIME.                                                     4100713
  C. THE ACTION TAKES PLACE IN NORTHWESTERN ENGLAND.                   4100713
  D. GRENDEL IS A FIRE DRAGON.                                         4100713
  E. HEOROT IS THE NAME OF THE KING TO WHOM BEOWULF OFFERS HIS         4100713
     HELP.                                                             4100713
                                                                       4100713

  A. BEOWULF OVERCOMES GRENDEL WITH THE MAGIC SWORD BESTOWED ON         4100714
     HIM BY KING HYGELAC.                                              4100714
  B. BEOWULF ASKS TO BE CREMATED IF OVERCOME BY GRENDEL.               4100714
 *C. BEOWULFS COMRADES EAGERLY COME TO HIS AID AS HE IS FIGHTING       4100714
     GRENDEL.                                                          410071
  D. GRENDEL DEVOURED TEN MEN BEFORE BEOWULF WAS ABLE TO SUBDUE        4100714
     HIM.                                                              4100714
  E. UNFERTH SUMMONED BEOWULF WHEN HE SAW GRENDEL APPROACHING THE      4100714
                                                                       4100714
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MEAD HALL. 4100714

A. BEOWULF WAS A VERY MODEST, SELF-EFFACING WARRIOR. 4100715
B. BEOWULF DEFENDED UNFERTH AGAINST THE UNJUST ACCUSATIONS OF A 4100715
DANISH COURTIER. 4100715
C. BEOWULF HAD BEEN SUMMONED TO COME TO AID THE DANES BY 4100715
HYGELAC. 4100715
*D. BEOWULFS COMRADES, KNOWING HIS PROWESS IN BATTLE, ENCOURAGED 4100715
HIM TO GO TO THE AID OF THE DANES. 4100715
E. HYGELAC OFFERED BEOWULF HIS DAUGHTER AS A BRIDE IF HE SLEW 4100715
GRENDEL. 4100715

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THE STUDENT WILL APPLY HIS KNOWLEDGE OF THE CHARACTERS IN *JULIUS 0344
CAESAR* BY SELECTING THAT CONCLUSION WHICH IS MOST COMPATIBLE
WITH EACH CHARACTER IN A GIVEN SITUATION. %4¤

DIRECTIONS - BASED UPON YOUR KNOWLEDGE OF THE CHARACTERS IN 0042
JULIUS CAESAR, COMPLETE EACH ITEM BY SELECTING 0866
THE ANSWER WHICH IS MOST IN KEEPING WITH THE
CHARACTER IN QUESTION.

ANTONY IS IN HIS CHARIOT 385, GALLOPING TO THE SENATE IN ROME. HE 0866
IS ON HIGHWAY 13 WHERE THE SPEED LIMIT IS 35 M.P.H. ANTONY 0866
RACING ALONG AT A GOOD 50 M.P.H. SURE ENOUGH, HIS HORSES ARE 4100866
HAULTED BY THE I. P. %ITALIAN POLICE¤. DRESSED IN HIS REGULATION 4100866
BLUE TOGA, THE POLICEMAN, QUILL IN HAND, APPROACHES ANTONY TO 4100866
GIVE HIM A TICKET. AT THIS POINT ANTONY WOULD MOST LIKELY 4100866
A. SLIP THE COP A LIRA. 4100866
B. ARGUE VEHEMENTLY WITH THE COP. 4100866
*C. BRILLIANTLY TALK THE COP OUT OF THE TICKET. 4100866
D. CALMLY ACCEPT HIS DUE PUNISHMENT. 4100866

CASSIUS HAS COME TO MAKE UP A BIOLOGY TEST AFTER SCHOOL. HIS 4100867
TEACHER, MR. BARAN, GIVES CASSIUS THE MAKE UP TEST AND TELLS HIM 4100867
TO PUT IT ON HIS DESK WHEN HE FINISHES. THEN MR. BARAN LEAVES THE 4100867
ROOM. CASSIUS NOTICES THAT MR. BARAN HAS LEFT HIS EXPENSIVE 4100867
FOUNTAIN PEN ON THE DESK, A PEN WHICH CASSIUS HAS LONG ADMIRED. 4100867
IN THIS SITUATION, CASSIUS WOULD MOST PROBABLY 4100867
*A. QUICKLY TAKE THE PEN THE FIRST CHANCE HE GOT. 4100867
B. TAKE THE PEN, BUT ON SECOND THOUGHT RETURN IT. 0867
C. BE TEMPTED TO TAKE THE PEN, BUT NOT. 4100867
D. NOT BE TEMPTED AT ALL. 4100867

BECAUSE OF HIS MISCHIEVOUS EXPLOITS THE WEEK BEFORE, DECIUS HAS 4100868
BEEN GROUNDED FOR TWO WEEKS. ON THIS PARTICULAR AFTERNOON, HIS 4100868
MOTHER IS HAVING A STUFFY TEA FOR SOME OF HER LADY FRIENDS. 0868
THE WOMEN BEGIN ARRIVING. WITH COMMENTS OF *OH MY, HOW YOU HAVE 4100868
GROWNO* AND TWEAKS OF THE CHEEK, DECIUS SUFFERS THROUGH THE 4100868
ORDEAL. THEN IN COMES A WOMAN WHO DECIUS THINKS IS PARTICULARLY 4100868
OBNOXIOUS. TO TOP IT OFF, SHE IS WEARING A RIDICULOUS HAT OF 4100868
FEATHERS, RIBBONS, AND FLOWERS. THE WOMAN ASKS DECIUS HOW HE 4100868
LIKES HER NEW CHAPEAU. DECIUS WOULD MOST PROBABLY 4100868
A. SAY NOTHING. 4100868
B. TELL HER HIS HONEST OPINION -- THAT HE CANNOT STAND IT. 4100868
*C. FLATTER HER TO NO END. 4100868
D. SAY IT IS OKAY. 4100868

IT IS FRIDAY THE THIRTEENTH. CAESAR AND HIS FRIENDS ARE ON THEIR 4100869

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Y TO THE SENATE. ON THE SIDEWALK BEFORE THEM IS A LADDER.
LIUS IS ABOUT TO WALK AROUND IT. HIS WALK IS ARRESTED BY HIS          4100869
RIENDS VOICES TEASING HIM ABOUT SILLY SUPERSTITIONS. THEY             4100869
ONTINUE TO HARRASS HIM. CONSEQUENTLY, HE                              4100869
 A. CONTINUES TO CALMLY WALK AROUND THE LADDER AS HE HAD              4100869
    INTENDED.                                                         4100869
*B. DELIBERATELY WALKS UNDER THE LADDER TO SPITE THE OTHERS.          4100869
 C. CROSSES THE STREET TO AVOID THE WHOLE ISSUE.                      4100869
 D. CHALLENGES THE OTHERS TO A FIST FIGHT FOR TEASING HIM.            4100869

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HE STUDENT WILL DEMONSTRATE KNOWLEDGE OF PLOT SEQUENCE IN A PLAY         0492
E HAS READ BY SELECTING THE SEQUENTIAL ARRANGEMENT OF A LIST OF
UOTATIONS FROM THE PLAY *JULIUS CAESAR.*  %2□

IRECTIONS - BELOW ARE SEVERAL QUOTATIONS FROM *JULIUS CAESAR.*           0125
            THEY REPRESENT SIGNIFICANT EVENTS LEADING UP TO
            CAESARS ASSASSINATION. SELECT THE LETTER OF THE
            ORDER IN WHICH THE QUOTATIONS AND EVENTS OCCURRED.

1□ CAESAR - GIVE ME MY ROBE, FOR I WILL GO.                           4101844
                                                                      4101844
2□ BRUTUS - LET,EM ENTER. THEY ARE THE FACTION.                       4101844
                                                                      4101844
3□ SOOTHSAYER - BEWARE THE IDES OF MARCH.                             4101844
                                                                      4101844
4□ CAESAR - BUT I AM CONSTANT AS THE NORTHERN STAR...                 4101844
                                                                      4101844
5□ ARTEMIDORUS - ...READ MINE FIRST, FOR MINES A SUIT THAT            4101844
                 TOUCHES CAESAR NEARER...                             4101844
                                                                      4101844
*A. 3 2 1 5 4                                                         4101844
 B. 3 2 5 1 4                                                         4101844
 C. 5 4 1 2 3                                                         4101844
 D. 1 2 3 4 5                                                         4101844
 E. 2 3 1 4 5                                                         4101844

IRECTIONS - BELOW ARE SEVERAL QUOTATIONS FROM JULIUS CAESAR.             0126
            THEY REPRESENT SIGNIFICANT EVENTS FOLLOWING CAESARS
            ASSASSINATION. SELECT THE LETTER OF THE ORDER IN
            WHICH THE QUOTATIONS AND EVENTS OCCURRED.

1□ BRUTUS - NOT THAT I LOVED CAESAR LESS, BUT THAT I LOVED ROME       4101845
            MORE.                                                     4101845
                                                                      4101845
2□ CASSIUS - YOU KNOW NOT WHAT YOU DO, DO NOT CONSENT THAT            4101845
             ANTONY SPEAK IN HIS FUNERAL.                             4101845
                                                                      4101845
3□ ANTONY - MISCHIEF, THOU ART A FOOT, TAKE WHAT COURSE THOU          4101845
            WILT□                                                     4101845
                                                                      4101845
4□ BRUTUS- ...AND LET NO MAN ABIDE THIS DEED BUT WE THE DOERS.        4101845
                                                                      4101845
5□ ANTONY - I COME TO BURY CAESAR, NOT TO PRAISE HIM.                 4101845
                                                                      4101845
 A. 5 1 4 2 3                                                         4101845
 B. 1 5 3 4 2                                                         4101845
*C. 4 2 1 5 3                                                         4101845
 D. 4 3 2 1 5                                                         4101845
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THE STUDENT WILL DEMONSTRATE HIS COMPREHENSION OF CERTAIN ASPECTS       0471
OF *PYGMALIAN* BY SELECTING THE ALTERNATIVE WHICH CORRECTLY
DESCRIBES SHAWS TECHNIQUES, BELIEFS, OR CHARACTERS.  %9π

DIRECTIONS - SELECT THE BEST COMPLETION.                                   1

NOT ONLY DOES FREDDY REPRESENT A YOUTH CONTROLLED BY MATERIAL        4101501
DOMINATION, BUT HE ALSO REPRESENTS                                   4101501
 *A. THE USELESSNESS OF YOUNG MEN IN HIS SOCIAL CLASS.               4101501
  B. THE INDEPENDENCE OF YOUNG MEN IN HIS SOCIAL CLASS.              4101501
  C. THE PRACTICAL MINDEDNESS OF YOUNG MEN IN HIS SOCIAL CLASS.      4101501

USING *PYGMALIAN* AS WRITTEN EVIDENCE OF SHAWS BELIEFS AND              1502
THEORIES, IT IS OBVIOUS THAT SHAW FELT THAT WHICH OF THE             4101502
FOLLOWING WAS *NOT* NECESSARY.                                       4101502
 *A. APOSTROPHES IN CONTRACTIONS                                     4101502
  B. COMMAS IN SENTENCES                                             4101502
  C. CHANGES IN ENGLISH LANGUAGE                                     4101502

HIGGINS MOTHER REGARDS HIS EXPERIMENT WITH ELIZAS LIFE AS               1503
 *A. PLAY WITH A LIVE DOLL.                                          4101503
  B. AN EXCELLENT SCIENTIFIC EXPERIMENT.                             4101503
  C. IMMORAL.                                                        4101503

SINCE THE MIDDLE AND UPPER CLASSES, AT WHOM SHAWS CRITICISMS ARE     4101504
AIMED, COMPRISE HIS AUDIENCES, HE SOFTENS HIS CRITICISMS THROUGH     4101504
 *A. COMEDY.                                                         4101504
  B. MORALIZING.                                                     4101504
  C. NAGGING.                                                        4101504

BY HAVING HIGGINS CRITICIZE ELIZA, SHAW MAKES FUN OF                 4101505
  A. ELIZA.                                                          4101505
  B. TEDDY.                                                             1505
 *C. THE AUDIENCE.                                                   4101505

SHAW EXPRESSES MOST OF HIS IDEAS THROUGH THE CHARACTER OF            4101506
  A. HIGGINS.                                                        4101506
 *B. DOOLITTLE.                                                      4101506
  C. ELIZA.                                                          4101506

WHEN DOOLITTLE SAYS HE CANNOT AFFORD TO HAVE MORALS, HE MEANS        4101507
THAT                                                                 4101507
  A. HE WANTS TO HAVE ALL THE ADVANTAGES OF MARRIAGE AND NONE OF     4101507
     THE RESPONSIBILITIES OF IT.                                     4101507
 *B. THE MAN WITH MONEY CAN AFFORD *NOT* TO STEAL, BUT A POOR        4101507
     MAN CANNOT AFFORD TO BE SO VIRTUOUS OR HE MAY STARVE.           4101507
  C. THE MAN WITH MONEY CAN AFFORD TO BE VIRTUOUS, BUT A POOR MAN    4101507
     WILL ALWAYS STARVE IF HE IS VIRTUOUS.                           4101507

WHEN HIGGINS SAYS THAT HE WILL MAKE A DUCHESS OF THIS                4101508
DRAGGLETAILED GUTTERSNIPE, ELIZA, IT IS OBVIOUS TO THE AUDIENCE      4101508
THAT HIGGINS DOES *NOT* BELIEVE                                      4101508
  A. THE ONLY THING THAT DISTINGUISHES UPPER CLASSES FROM LOWER      4101508
     CLASSES IS LANGUAGE.                                            4101508
  B. DISTINCTIONS ARE A MATTER OF APPEARANCES ONLY.                  4101508
 *C. DISTINCTIONS BETWEEN UPPER AND LOWER CLASSES ARE ONLY A         4101508
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MATTER OF FINANCIAL WEALTH. 4101508

HIGGINS WOULD HIGHLY VALUE 4101509
A. PEOPLES FEELINGS. 4101509
B. DISHONESTY. 4101509
*C. THE SCIENTIFIC METHOD. 4101509
4101509

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AFTER READING AND STUDYING MELVILLES BOOK *MOBY DICK,* THE STUDENT WILL SHOW COMPREHENSION BY ANSWERING MULTIPLE CHOICE QUESTIONS RELATED TO THE STORY. %45H 0485

DIRECTIONS - SELECT THE BEST COMPLETION. 1

MOBY DICK WAS PUBLISHED IN 4101613
A. 1850. 4101613
*B. 1851. 4101613
C. 1871. 4101613
4101613

IN COMPARISON TO THE PUBLICATION OF *THE SCARLET LETTER*, THE TIME OF PUBLICATION WAS 4101614 4101614
*A. THE SAME. 4101614
B. A YEAR LATER. 4101614
C. A YEAR EARLIER. 4101614
4101614

MELVILLE WAS AN ADMIRER OF 4101615
*A. HAWTHORNE. 4101615
B. EMERSON. 4101615
C. POE. 4101615
4101615

MOBY DICK LIKE *THE SCARLET LETTER* EMPLOYS MUCH 4101616
A. IRONY. 4101616
B. SARCASM. 4101616
*C. SYMBOLISM. 4101616
4101616

MOBY DICK* ALSO CONTAINS MANY COMBINATIONS OF 4101617
A. TWOS. 4101617
B. FIVES. 4101617
*C. THREES. 4101617
4101617

THE THREAD OF THE STORY OF *MOBY DICK* IS DEPENDENT ON A PERSONS DESIRE FOR 4101618 4101618
A. POWER. 4101618
*B. REVENGE. 4101618
C. MONEY. 4101618
4101618

THE STORY ITSELF IS RELATED IN THE NAME OF 4101619
A. AHAB. 4101619
B. STARBUCK. 4101619
*C. ISHMAEL. 4101619
4101619

AHAB IS IDENTIFIED AS A CAPTAIN WITH ONLY ONE GOOD 4101620
A. EYE. 4101620
*B. LEG. 4101620
C. ARM. 4101620
4101620

AHAB HAD BEEN ON THE SEA 4101621
*A. FORTY YEARS. 4101621
B. TEN YEARS. 4101621

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 C. TWENTY FIVE MEN.                                                  4101621

ISHMAEL DEVELOPED A DEEP REGARD FOR                                   4101622
  A. AHAB.                                                            4101622
  B. STUBB.                                                           4101622
 *C. QUEEQUEG.                                                        4101622

YOJO WAS A                                                            4101623
  A. CANNIBAL.                                                        4101623
  B. HARPOONER.                                                       4101623
 *C. GOD.                                                             4101623

ISHMAELS CHOICE OF SHIPS WAS THE                                      4101624
  A. *DEVIL-DAM.*                                                        1624
  B. *RACHEL.*                                                           1624
 *C. *PEQUOD.*                                                           1624

HE WAS INTERESTED IN A VOYAGE OF                                      4101625
 *A. THREE YEARS.                                                     4101625
  B. THREE MONTHS.                                                    4101625
  C. TWO YEARS.                                                       4101625

ELIJAH WAS TERMED AS A                                                4101626
  A. GHOST.                                                           4101626
 *B. PROPHET.                                                         4101626
  C. DEVIL.                                                           4101626

TWO CAPTAINS WHO WERE ASSOCIATED TOGETHER WERE                        4101627
  A. AHAB AND STARBUCK.                                               4101627
  B. STUBB AND ISHMAEL.                                               4101627
 *C. BILDAD AND PELEY.                                                4101627

A WOMAN WHO TRIED TO DO GOOD THINGS FOR THE CREW WAS                  4101628
  A. AUNT GOODY.                                                      4101628
 *B. AUNT CHARITY.                                                    4101628
  C. AUNT FAITH.                                                      4101628

THE PORT OF DEPARTURE FOR THE SHIP AND CREW WAS                       4101629
  A. NEW YORK.                                                        4101629
 *B. NANTUCKET.                                                       4101629
  C. NEW BEDFORD.                                                     4101629

THE THREE MATES WERE STARK, STUBB, AND                                   1630
  A. ISHMAEL.                                                         4101630
  B. QUEEQUEG.                                                        4101630
 *C. FLASK.                                                           4101630

THE THREE HARPOONERS WERE TASHTEGO, DAGGO, AND                           1631
  A. ISHMAEL.                                                         4101631
 *B. QUEEQUEG.                                                        4101631
  C. FLASK.                                                           4101631

AHAB WAS INTERESTED ONLY IN                                           4101632
  A. A LARGE CATCH.                                                   4101632
  B. SPERM OIL.                                                       4101632
 *C. MOBY DICK.                                                       4101632

WHITENESS IS A QUALITY ASSOCIATED WITH                                4101633
  A. GOODNESS ALONE.                                                  4101633
 *B. GOODNESS AND EVIL.                                               4101633
  C. EVIL ALONE.                                                      4101633
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HAB GOT EXTRA HELP FROM FIVE                                          4101634
 A. WITCHES.                                                          4101634
 B. FAIRIES.                                                          4101634
*C. PHANTOMS.                                                         4101634

HE LEADER OF THESE FIVE WAS                                           4101635
 A. QUEEQUEG.                                                         4101635
*B. FEDELLAH.                                                         4101635
 C. ELIJAH.                                                           4101635

DENTIFIED AS A SOCIAL MEETING OF TWO %OR MORE¤ WHALESHIPS WAS A       4101636
 A. JAM.                                                              4101636
*B. GAM.                                                              4101636
 C. RENDEZVOUS.                                                       4101636

HE MAN WHO KILLED A WHALE AND ENJOYED ITS STEAK WAS                   4101637
*A. STUBB.                                                            4101637
 B. STARBUCK.                                                         4101637
 C. ISHMAEL.                                                          4101637

HE CAUGHT WHALE WAS SOUGHT AFTER BY                                   4101638
 A. PORPOISES.                                                        4101638
 B. OTHER WHALES.                                                     4101638
*C. SHARKS.                                                           4101638

HE PART OF THE WHALE WHICH CONTAINS THE PRECIOUS OIL IS CALLED        4101639
HE                                                                    4101639
 A. CAVERN.                                                           4101639
 B. CUP.                                                              4101639
*C. TUN.                                                              4101639

HE MAN WHO FELL INTO THE OIL WAS                                      4101640
 A. STARK.                                                            4101640
 B. STUBB.                                                            4101640
*C. TASHTEGO.                                                         4101640

NOTHER MAN WHO FELL OVERBOARD WAS                                     4101641
*A. DAGGOO.                                                           4101641
 B. FLASK.                                                            4101641
 C. ELIJAH.                                                           4101641

HE RESCUER WAS                                                        4101642
*A. ISHMAEL.                                                          4101642
 B. AHAB.                                                             4101642
 C. QUEEQUEG.                                                         4101642

HE ALBATROSS WAS A SHIP AND CREW REPRESENTATIVE OF                    4101643
 A. SUCCESS.                                                          4101643
*B. FAILURE.                                                          4101643
 C. HAPPINESS.                                                        4101643

APTAIN DERICK DEDEER WAS IN CHARGE OF THE SHIP                        4101644
 A. *ALBATROSS.*                                                         1644
*B. *JUNGFRAU.*                                                          1644
 C. *TIDBIT.*                                                            1644

HE MAN SKILLED IN CARVING THE WHALE INTO SMALL PIECES WAS CALLED      4101645
                                                                      4101645
*A. MINCER.                                                           4101645
 B. BUTCHER.                                                          4101645
 C. CUTTER.                                                   4101645

AHAB WAS ESSENTIALLY VERY DEPENDENT ON THE SKILL OF THE       4101646
  A. HARPOONERS.                                              4101646
  B. CARPENTER.                                               4101646
 *C. MATES.                                                   4101646

THE MAN TEMPTED TO KILL AHAB WAS                              4101647
 *A. STARBUCK.                                                4101647
  B. STUBB.                                                   4101647
  C. ISHMAEL.                                                 4101647

IDENTIFIED AS THE BLISTERED OLD BLACKSMITH WAS                4101648
  A. ISHMAEL.                                                 4101648
 *B. PERTH.                                                   4101648
  C. FEDELLAH.                                                4101648

THE SHIP *THE BACHELOR* AND CREW WERE REPRESENTATIVE OF          1649
 *A. GOOD-FORTUNE.                                            4101649
  B. FAILURE.                                                 4101649
  C. HARDSHIPS.                                               4101649

ONE WHO OFFERED FOREBODINGS OF EVIL TO AHAB WAS THE           4101650
 *A. PARSEE.                                                  4101650
  B. MINCER.                                                  4101650
  C. CARPENTER.                                               4101650

THE *RACHEL* WITH ITS CREW WAS SEEKING THE CAPTAINS              1651
  A. BROTHER.                                                 4101651
 *B. SON.                                                     4101651
  C. FATHER.                                                  4101651

IT SEEMED SIGNIFICANT THAT AHAB LOST HIS                      4101652
  A. COAT.                                                    4101652
  B. SHOE.                                                    4101652
 *C. HAT.                                                     4101652

A SHIP MOST MISERABLY MISNAMED WAS THE                        4101653
 *A. *DELIGHT.*                                                  1653
  B. *RACHEL.*                                                   1653
  C. *BACHELOR.*                                                 1653

THE ACTUAL CHASE FOR MOBY DICK INVOLVED                       4101654
  A. FIVE DAYS.                                               4101654
 *B. THREE DAYS.                                              4101654
  C. ONE DAY.                                                 4101654

THE ONE SURVIVOR OF THE WRECK WAS                             4101655
  A. AHAB.                                                    4101655
  B. QUEEQUEG.                                                4101655
 *C. ISHMAEL.                                                 4101655

HE WAS BUOYED UP BY A                                         4101656
 *A. COFFIN.                                                  4101656
  B. LIFE BOAT.                                               4101656
  C. HARPOON.                                                 4101656

ACTUAL RESCUE WAS DONE BY THE SHIP CALLED THE                 4101657
  A. *BACHELOR.*                                                 1657
 *B. *RACHEL.*                                                   1657
  C. *ALBATROSS.*                                                1657
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FTER READING AND STUDYING BISHOPS BOOK, *THE DAY LINCOLN WAS             0486
HOT*. THE STUDENT WILL SHOW COMPREHENSION BY ANSWERING MULTIPLE
OICE QUESTIONS RELATED TO THE STORY.  %40¤

IRECTIONS - SELECT THE BEST COMPLETION.                                     1

HE BOOK WAS PUBLISHED BY JIM BISHOP IN                              4101658
 A. 1945.                                                           4101658
*B. 1955.                                                           4101658
 C. 1935.                                                           4101658

ECENTLY HE PUBLISHED A SIMILAR BOOK ON THE DEATH OF                 4101659
 A. ROBERT KENNEDY.                                                 4101659
*B. JOHN KENNEDY.                                                   4101659
 C. MARTIN L. KING.                                                 4101659

HE BOOK ON LINCOLN COVERED A TIME SPAN OF A LITTLE OVER             4101660
*A. TWELVE HOURS.                                                   4101660
 B. THIRTY-SIX HOURS.                                               4101660
 C. TWENTY-FOUR HOURS.                                              4101660

HE FOCAL DATE OF ATTENTION WAS GOOD FRIDAY ON                       4101661
*A. APRIL 14, 1865.                                                 4101661
 B. APRIL 13, 1863.                                                 4101661
 C. APRIL 17, 1867.                                                 4101661

ATERIAL FOR THIS BOOK WAS STARTED IN THE YEAR                       4101662
 A. 1925.                                                           4101662
 B. 1935                                                            4101662
*C. 1930.                                                           4101662

OTES WERE KEPT IN NOTEBOOKS TO THE NUMBER OF                        4101663
 A. 25.                                                             4101663
*B. 29.                                                             4101663
 C. 30.                                                             4101663

 INTRODUCTORY POEM IN THE BOOK WAS WRITTEN BY                       4101664
 A. POE.                                                            4101664
 B. LONGFELLOW.                                                     4101664
*C. MELVILLE.                                                       4101664

HE BOOK IS BASED ON                                                 4101665
*A. FACTS.                                                          4101665
 B. FICTION.                                                        4101665
 C. LEGEND.                                                         4101665

 WAS REVEALED THAT THE MAINSPRING OF THE PRESIDENTIAL FAMILY        4101666
AS                                                                  4101666
 A. LINCOLN HIMSELF.                                                4101666
 B. ROBERT, HIS SON.                                                4101666
*C. MARY TODD, HIS WIFE.                                            4101666

CKGROUND INFORMATION IS PROVIDED ABOUT THE END OF THE               4101667
 A. SPANISH-AMERICAN WAR.                                           4101667
 B. CIVIL WAR.                                                      4101667
 C. WAR OF 1812.                                                    4101667
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AT THE TIME WASHINGTON WAS HONORING THE WAR HERO                     4101668
 *A. GRANT.                                                          4101668
  B. LEE.                                                            4101668
  C. SHERMAN.                                                        4101668

BOOTHS DESIRE TO KILL LINCOLN WAS BASED ON                           4101669
  A. JEALOUSY.                                                       4101669
  B. ENVY.                                                           4101669
 *C. HATE.                                                           4101669

A MAN NOT INTERESTED IN BECOMING A PART OF THE PLOT WAS              4101670
  A. ARNOLD.                                                         4101670
 *B. CHESTER.                                                        4101670
  C. SURRALT.                                                        4101670

LINKED WITH O LAUGHLIN FROM BALTIMORE WAS                            4101671
 *A. ARNOLD.                                                         4101671
  B. CHESTER.                                                        4101671
  C. SURRALT.                                                        4101671

LINKED WITH ATZERODT AND HEROLD WAS                                  4101672
 *A. SURRALT.                                                        4101672
  B. CHESTER.                                                        4101672
  C. GRANT.                                                          4101672

ORIGINAL PLANS IN DEALING WITH LINCOLN INVOLVED                      4101673
  A. TORTURING.                                                      4101673
 *B. CAPTURING.                                                      4101673
  C. BEATING.                                                        4101673

THE CONSPIRATORS MET IN A                                            4101674
  A. THEATRE.                                                        4101674
  B. BARN.                                                           4101674
 *C. BOARDING HOUSE.                                                 4101674

THE MAN WHO ALMOST WORSHIPPED BOOTH LIKE AN IDOL WAS                 4101675
  A. SURRALT.                                                        4101675
 *B. PAINE.                                                          4101675
  C. ARNOLD.                                                         4101675

THE CONSPIRATOR WHO POSED AS A MINISTER WAS                          4101676
  A. SURRALT.                                                        4101676
 *B. PAINE.                                                          4101676
  C. ARNOLD.                                                         4101676

A POPULAR THEATRE IN THAT DAY WAS                                    4101677
  A. LINCOLNS.                                                       4101677
  B. CHEVYS.                                                         4101677
 *C. FORDS.                                                          4101677

MANY OF THE CONSPIRATORS PLOTS AGAINST LINCOLN FAILED BECAUSE        4101678
 *A. LINCOLN DID NOT APPEAR.                                         4101678
  B. FACTS WERE REVEALED.                                            4101678
  C. THE CONSPIRATORS WERE CONFUSED.                                 4101678

THE PLAY PLANNED FOR LINCOLNS VIEWING WAS                            4101679
  A. *AN AMERICAN DREAM.*                                               1679
  B. *OUR AMERICAN HERITAGE.*                                           1679
 *C. *OUR AMERICAN COUSIN.*                                             1679

FOREBODINGS OF HIS OWN DEATH CAME TO LINCOLN THROUGH RECURRING       4101680
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   THREATENING LETTERS.                                               4101680
 B. SIGNS IN THE SKY.                                                 4101680
 C. DREAMS.                                                           4101680

NCOLN DID NOT SEEM TOO FOND OF THE VICE-PRESIDENT WHO WAS             4101681
 A. SHERMAN.                                                          4101681
*B. JOHNSON.                                                          4101681
 C. CHESTER.                                                          4101681

OTH HOPED THAT IN CONNECTION WITH THE PLOT AGAINST LINCOLN HIS        4101682
N NAME WOULD BE                                                       4101682
 A. CONCEALED.                                                        4101682
*B. REVEALED.                                                         4101682
 C. DISGUISED.                                                        4101682

Y HIS DEED BOOTH HOPED TO GAIN                                        4101683
 A. POWER.                                                            4101683
 B. MONEY.                                                            4101683
*C. FAME.                                                             4101683

OTH WAS AIDED BECAUSE THERE WERE NO LOCKS ON THE                      4101684
*A. DOORS OF THE BOX SEAT.                                            4101684
 B. DOORS OF THE THEATRE.                                             4101684
 C. WINDOWS OF THE THEATRE.                                           4101684

OTH SHOT LINCOLN                                                      4101685
 A. BEFORE THE PLAY STARTED.                                          4101685
 B. DURING THE PLAY.                                                  4101685
 C. AFTER THE PLAY.                                                   4101685

TH, IN RESPECT TO POSITION WITH LINCOLN, WAS                             1686
 A. CLOSE BEHIND.                                                     4101686
 B. FAR BELOW.                                                        4101686
 C. CLOSE ABOVE.                                                      4101686

 TRYING TO ESCAPE, BOOTH CAUGHT THE SPUR OF HIS RIGHT FOOT               1687
 A. ON THE CURTAIN.                                                   4101687
 B. ON THE RAIL.                                                      4101687
*C. IN A FLAG.                                                        4101687

OTH TOOK OFF BY A RENTED                                              4101688
 A. CARRIAGE.                                                         4101688
*B. HORSE.                                                            4101688
 C. CAB.                                                              4101688

TER HE WAS SHOT, LINCOLN WAS CARRIED ACROSS THE STREET                4101689
 A. TO A HOSPITAL.                                                    4101689
 B. TO A HOUSE.                                                       4101689
*C. TO A STORE.                                                       4101689

INCOLN WAS SHOT AT                                                       1690
*A. 10-15 P. M.                                                       4101690
 B. 9-15 P.M.                                                         4101690
 C. 8-15 P.M.                                                         4101690

OTH WAS TREATED BY A DOCTOR NAMED                                     4101691
 A. BLACK.                                                            4101691
 B. DIRT.                                                             4101691
*C. MUDD.                                                             4101691

NCOLN LIVED UNTIL                                                     4101692
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A. 3-22 A.M. 4101692
B. 5-22 A.M. 4101692
*C. 7-22 A.M. 1692

BOOTH, AS A RESULT OF HIS ACT, 1693
A. ESCAPED ABROAD. 4101693
B. COMMITTED SUICIDE. 4101693
*C. WAS SHOT IN A BARN. 4101693

SO FAR AS THE ARM OF THE LAW WAS CONCERNED, THOSE INVOLVED IN THE 4101694
CONSPIRACY WHO WERE CONVICTED WERE 4101694
A. FEW OF THEM. 4101694
B. MOST OF THEM. 4101694
*C. NONE OF THEM. 4101694

ONE OF THE CONSPIRATORS WHO MADE MONEY BY LECTURING ON THE 4101695
ASSASSINATION WAS 4101695
A. ARNOLD. 4101695
*B. SURRALT. 4101695
C. STANTON. 4101695

THE LAST OF THE SURVIVORS OF THE PEOPLE INVOLVED ON THIS EPISODE 4101697
WAS 4101697
A. MARY LINCOLN. 4101697
B. TAD LINCOLN. 4101697
*C. ROBERT LINCOLN. 4101697

THE THEATRE WHERE THE ASSASSINATION TOOK PLACE 4101698
A. WAS TORN DOWN. 4101698
B. IS STILL BOARDED UP. 4101698
*C. HAS BEEN RESTORED. 4101698

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AFTER READING AND STUDYING WHITES BOOK *THE MAKING OF THE PRESIDENT-1960,* THE STUDENT WILL SHOW COMPREHENSION BY IDENTIFYING PEOPLE AND SITUATIONS INVOLVED IN THE POLITICAL CAMPAIGN FOR PRESIDENT IN 1960. %28¤ 0487

DIRECTIONS - SELECT THE BEST COMPLETION. 1

WHITE ALSO WROTE 4101699
A. *THE DAY KENNEDY WAS SHOT*. 4101699
B. *A DAY IN THE LIFE OF PRESIDENT KENNEDY*. 4101699
*C. *THE MAKING OF THE PRESIDENT 1968*. 4101699

THE BOOK REVOLVES AROUND 4101700
*A. FACT. 4101700
B. FICTION. 4101700
C. FANTASY. 4101700

THE STORY STARTS ON 4101701
A. THE DAY AFTER ELECTION. 4101701
B. THE DAY BEFORE ELECTION. 4101701
*C. THE DAY OF ELECTION. 4101701

VOTING ALWAYS STARTED SHORTLY AFTER MIDNIGHT IN 4101702
A. NEW YORK. 4101702
*B. NEW HAMPSHIRE. 4101702
C. NEW JERSEY. 4101702

E NUMBER SEEKING THE DEMOCRATIC BID FOR PRESIDENT WAS 4101703
A. TWO. 4101703
B. THREE. 4101703
C. FIVE. 4101703

E NUMBER SEEKING THE REPUBLICAN BID FOR PRESIDENT WAS 4101704
A. TWO. 4101704
B. THREE. 4101704
C. FIVE. 4101704

THEORY, THE PRIMARY CONTEST PUTS THE NOMINATION OF CANDIDATES 4101705
THE HANDS OF 4101705
A. THE CANDIDATE HIMSELF. 4101705
B. THE PARTY LEADERS. 4101705
*C. THE PEOPLE. 4101705

ENNEDY SOLVED HIS PROBLEMS WITH 4101708
A. ALERTNESS AND COOLNESS. 4101708
B. WISDOM AND EXPERIENCE. 4101708
*C. APPEARANCE AND ORGANIZATION. 4101708

HE VICTOR IN THE WISCONSIN PRIMARY WAS 4101709
A. KENNEDY. 4101709
B. SYMINGTON. 4101709
*C. HUMPHREY. 4101709

CONCERN IN WEST VIRGINIA WAS 4101710
A. SCARCITY OF HELP. 4101710
B. UNEMPLOYMENT. 4101710
C. HOUSING. 4101710

IMPORTANT ISSUE IN THE WEST VIRGINIA PRIMARY WAS 4101711
A. RACE. 4101711
B. FOOD. 4101711
C. RELIGION. 4101711

EFEAT IN THE WEST VIRGINIA PRIMARY MARKED THE WITHDRAWAL OF 4101712
A. SYMINGTON. 4101712
B. HUMPHREY. 4101712
C. JOHNSON. 4101712

HN KENNEDYS CAMPAIGN MANAGER WAS 4101713
A. P. SALINGER. 4101713
B. L. JOHNSON. 4101713
*C. R. KENNEDY. 4101713

N EVENT THAT HAD GREAT IMPACT ON THE CANDIDATES WAS THE 4101714
A. VIET-NAM WAR. 4101714
*B. U-2 INCIDENT. 4101714
C. SPACE LAUNCHING. 4101714

EDY LAUNCHED HIS CAMPAIGN BY VISITS TO 4101715
*A. EVERY STATE. 4101715
B. A FEW STATES. 4101715
C. EASTERN STATES ONLY. 4101715

IE DEMOCRATIC CONVENTION WAS HELD IN 4101717
*A. LOS ANGELES. 4101717
B. SAN FRANCISCO. 4101717
C. SAN DIEGO. 4101717

ADLAI STEVENSON WAS NOMINATED AT THE CONVENTION BY 4101719
*A. MC CARTHY. 4101719
B. HUMPHREY. 4101719
C. DALEY. 4101719

THE SELECTION OF JOHNSON AS A NOMINEE FOR VICE-PRESIDENT WAS DUE 4101721
TO 4101721
A. FRIENDSHIP WITH KENNEDY. 4101721
*B. PARTY STRATEGY. 4101721
C. RESPECT FOR AGE. 4101721

KENNEDY VIEWED THE FUTURE YEARS AND PROBLEMS AS 4101722
A. NEW DEALS. 4101722
B. OLD TORMENTS. 4101722
*C. NEW FRONTIERS. 4101722

THE REPUBLICAN CONVENTION WAS HELD IN 4101723
*A. CHICAGO. 4101723
B. MIAMI. 4101723
C. DETROIT. 4101723

THE ONE WHO REALLY SHAPED THE ISSUES OF THE REPUBLICAN CONVENTION 4101726
WAS 4101726
A. NIXON. 4101726
B. EISENHOWER. 4101726
*C. ROCKEFELLER. 4101726

ONE WHO PLAYED A SIGNIFICANT ROLE IN TRYING TO WORK OUT 4101727
COMPROMISES AMONG THE REPUBLICANS WAS 4101727
A. DIRKSEN. 4101727
B. NIXON. 4101727
*C. PERCY. 4101727

NIXON WAS NOMINATED AS THE PRESIDENTIAL CANDIDATE BY A 4101729
A. VOTE OF 816. 4101729
*B. UNANIMOUS VOTE. 4101729
C. VOTE OF 1060. 4101729

SELECTED TO RUN WITH NIXON WAS 4101730
A. PERCY. 4101730
B. GOLDWATER. 4101730
*C. LODGE. 4101730

THE MEDIUM THAT HAD ITS GREATEST INFLUENCE ON THE CAMPAIGNING 4101731
WAS THE 4101731
A. WIDE TRAVEL TO ALL STATES. 4101731
*B. TV DEBATES. 4101731
C. NEWSPAPER PICTURES. 4101731

EACH CANDIDATE RECOGNIZED THE IMPORTANCE OF 4101732
A. UNEMPLOYED GROUPS. 4101732
*B. ETHNIC GROUPS. 4101732
C. ELDERLY GROUPS. 4101732

KENNEDY WON THE ELECTION BY 4101733
A. AN OVERWHELMING VOTE. 4101733
*B. A NARROW MARGIN. 4101733
C. A LANDSLIDE. 4101733

KENNEDY VIEWED HIS VICTORY AS 4101734

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  A. NATURAL.                                                          4101734
  B. UNEVENTFUL.                                                       4101734
 *C. A MIRACLE.                                                        4101734

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AFTER READING AND STUDYING SINCLAIR LEWIS BOOK *ARROWSMITH,* THE          0488
STUDENT WILL SHOW COMPREHENSION BY IDENTIFYING SIGNIFICANT
FEATURES ABOUT THE AUTHOR, THE STYLE, THE CHARACTERS, THE PLOT,
AND THE IMPORTANCE OF THE NOVEL.  %74¤

DIRECTIONS - SELECT THE BEST COMPLETION.
                                                                             1
SINCLAIR LEWIS IS WELL KNOWN AS A WRITER OF                            4101735
  A. COMEDY.                                                           4101735
  B. TRAGEDY.                                                          4101735
 *C. SATIRE.                                                           4101735

HIS NOVELS DEALT WITH PROBLEMS OF THE                                  4101736
 *A. MIDDLE CLASS.                                                     4101736
  B. UPPER CLASS.                                                      4101736
  C. LOWER CLASS.                                                      4101736

AN IMPORTANT PROFESSION IN HIS BACKGROUND WAS                          4101737
  A. LAW.                                                              4101737
 *B. MEDICINE.                                                         4101737
  C. TEACHING.                                                         4101737

THE BOOK *ARROWSMITH* WAS PUBLISHED IN                                    1738
  A. 1935.                                                             4101738
  B. 1920.                                                             4101738
 *C. 1925.                                                             4101738

AT THE TIME IT WAS PUBLISHED, THE NEW PROBLEM IT DEALT WITH WAS        4101739
  A. SOCIAL STATUS.                                                    4101739
 *B. SCIENTIFIC IDEALISM.                                              4101739
  C. PROFESSIONAL GROWTH.                                              4101739

THE NOVEL HAS CONTINUITY BECAUSE IMPORTANT CHARACTERS WHO APPEAR      4101740
EARLY IN THE STORY                                                     4101740
  A. DISAPPEAR FOREVER.                                                4101740
  B. REMAIN THROUGHOUT.                                                4101740
 *C. REAPPEAR LATER.                                                   4101740

AS A BOY, MARTIN ARROWSMITH WORKED IN THE OFFICE OF AN OLDER           4101741
DOCTOR NAMED                                                           4101741
  A. BROWN.                                                            4101741
  B. WILKERSON.                                                        4101741
 *C. VICKERSON.                                                        4101741

TO PREPARE FOR HIS MEDICAL CAREER, MARTIN ATTENDED                     4101742
  A. NORTHWESTERN.                                                     4101742
  B. IOWA STATE.                                                       4101742
 *C. WINNEMAC.                                                         4101742

THE PROFESSOR WHO SEEMED MYSTERIOUS TO EVERYONE WAS PROFESSOR          4101743
  A. BRUMET.                                                           4101743
 *B. GOTTLIEB.                                                         4101743
  C. EDWARDS.                                                          4101743
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CLIF CLAWSON WAS IDENTIFIED AS 4101744
*A. THE CLASS JESTER. 4101744
B. THE BRAIN TRUST. 4101744
C. THE DULLARD. 4101744

THE FELLOW WHO BECAME A GOOD FRONT FOR THE FRATERNITY WAS 4101745
*A. HINKLEY. 4101745
B. CLAWSON. 4101745
C. DUER. 4101745

ONE WHO WAS BOTH LOVED AND HATED BY MARTIN WAS 4101746
A. HINKLEY. 4101746
B. CLAWSON. 4101746
*C. DUER. 4101746

ONE WHO WAS NOT ACADEMICALLY INCLINED AT ALL WAS 4101747
A. HINKLEY. 4101747
*B. PFAFF. 4101747
C. DUER. 4101747

BEST DESCRIBED BY THE ADJECTIVE *DULL* WAS 1748
A. DUER. 4101748
*B. WATTERS. 4101748
C. HINKLEY. 4101748

THE TOWN NEAR THE MEDICAL SCHOOL WAS 4101749
A. ST. JOSEPH. 4101749
B. NEW BUFFALO. 4101749
*C. ZENITH. 4101749

MARTINS FIRST ROMANTIC INTEREST WAS WITH 4101750
A. LEORA TOZER. 4101750
*B. MADELINE FOX. 4101750
C. JOYCE LANYON. 4101750

DURING PART OF HIS TIME AT MEDICAL SCHOOL, MARTIN ROOMED WITH 4101751
*A. CLIFF CLAWSON. 4101751
B. IRA HINKLEY. 4101751
C. FATTY PFAFF. 4101751

ONE SUMMER, MARTIN WORKED AT A LODGE IN 4101752
A. CALIFORNIA. 4101752
B. IDAHO. 4101752
*C. CANADA. 4101752

MARTINS ROMANTIC LIFE BECAME INVOLVED BECAUSE OF HIS ENGAGEMENT 4101753
TO 4101753
A. ONE GIRL. 4101753
*B. TWO GIRLS. 4101753
C. THREE GIRLS. 4101753

LEORA TOZER WAS FROM 4101754
A. IDAHO. 4101754
B. CALIFORNIA. 4101754
*C. NORTH DAKOTA. 4101754

SHE WAS A 4101755
A. GRADUATE NURSE. 4101755
*B. PROBATIONER NURSE. 4101755
C. NURSES AIDE. 4101755

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MARTIN WAS SUSPENDED FROM MEDICAL SCHOOL DUE TO TROUBLE WITH          4101756
 *A. GOTTLIEB.                                                         4101756
  B. DUER.                                                             4101756
  C. HINKLEY.                                                          4101756

AFTER SUSPENSION FROM SCHOOL, MARTIN WENT TO SEE LEORA IN             4101757
  A. ZENITH.                                                           4101757
  B. DETROIT.                                                          4101757
 *C. WHEATSYLVANIA.                                                    4101757

LEORA AND MARTIN WERE MARRIED BY                                      4101758
  A. A LARGE CHURCH WEDDING.                                           4101758
  B. SMALL FAMILY WEDDING.                                             4101758
 *C. AN ELOPEMENT.                                                     4101758

MARTIN WAS RE-ENSTATED IN MEDICAL SCHOOL BY                           4101759
  A. ANGUS DUER.                                                       4101759
  B. MAX GOTTLIEB.                                                     4101759
 *C. DEAN SILVA.                                                       4101759

CLIF CLAWSON LEFT SCHOOL AND BECAME A                                 4101760
  A. REAL ESTATE MAN.                                                  4101760
 *B. CAR SALESMAN.                                                     4101760
  C. DRUGGIST.                                                         4101760

GOTTLIEB WAS FORCED TO LEAVE THE UNIVERSITY AND BECOME A              4101761
  A. TEACHER IN A ZENITH SCHOOL.                                          1761
 *B. RESEARCH WORKER WITH HUNZIKER.                                    4101761
  C. DRUGGIST IN WHEATSYLVANIA.                                        4101761

FROM THERE GOTTLIEB WENT ON TO NEW YORK TO WORK AT                    4101762
  A. ABBOTT LABS.                                                      4101762
  B. E. B. LILY.                                                       4101762
 *C. MCGURK INSTITUTE.                                                 4101762

MARTINS FIRST LOCATION AS A DOCTOR WAS IN                             4101763
  A. ZENITH.                                                           4101763
  B. MOHALIS.                                                          4101763
 *C. WHEATSYLVANIA.                                                    4101763

MARTIN HAD TROUBLE WITH THE DRUGGIST                                  4101764
  A. BERT TOZER.                                                       4101764
 *B. PETE YESKA.                                                       4101764
  C. NILS KRAG.                                                        4101764

TROUBLE CAME TO MARTIN DUE TO THE DEATH OF THE DAUGHTER OF THE        4101765
  A. YESKAS.                                                           4101765
  B. WINTERS.                                                          4101765
 *C. NOVAKS.                                                           4101765

DISAPPOINTMENT TOUCHED LEORA AND MARTIN DUE TO THE LOSS OF            4101766
  A. MONEY.                                                            4101766
  B. PRESTIGE.                                                         4101766
 *C. A BABY.                                                           4101766

MARTIN TOOK OFF FOR MINNEAPOLIS TO HEAR A LECTURE BY ONE WHOM HE      4101767
ADMIRED NAMED                                                         4101767
  A. DUER.                                                             4101767
 *B. SONDELIOS.                                                        4101767
  C. SILVA.                                                            4101767
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TO PUBLIC MEDICAL TALK EN-ROUTE TO MILWAUKEE, MARTIN POSED AS A          4101768
  A. CAR SALESMAN.                                                       4101768
 *B. SHOE SALESMAN.                                                      4101768
  C .TRAVELING SALESMAN.                                                 4101768

LEORA AND MARTINS SECOND PLACE OF RESIDENCY WAS IN                       4101769
 *A. NAUTILUS.                                                           4101769
  B. ZENITH.                                                             4101769
  C. CHICAGO.                                                            4101769

MARTIN WAS TO WORK WITH DR. PICKERBAUGH IN                               4101770
  A. THE GENERAL HOSPITAL.                                               4101770
  B. THE MEDICAL RESEARCH CENTER.                                        4101770
 *C. THE DEPARTMENT OF PUBLIC HEALTH.                                    4101770

PICKERBAUGH HAD EIGHT DAUGHTERS NAMED AFTER                              4101771
  A. TREES.                                                              4101771
 *B. FLOWERS.                                                            4101771
  C. BIRDS.                                                              4101771
OVER THE GATE OF HIS HOME HE HAD THE SIGN                                4101772
 *A. UNEEDAREST.                                                         4101772
  B. UNEEDME.                                                            4101772
  C. URHERE.                                                             4101772

IN THIS LOCATION MARTIN WAS NOT ONLY HELPED BY HIS EMPLOYER BUT             1773
ALSO                                                                     4101773
  A. DUER.                                                               4101773
  B. GOTTLIEB.                                                           4101773
 *C. WATTERS.                                                            4101773

LEORA WAS NOT HAPPY WITH MARTINS ACTIONS WITH                            4101774
  A. PICKERBAUGHS WIFE.                                                  4101774
 *B. PICKERBAUGHS DAUGHTER.                                              4101774
  C. PICKERBAUGH HIMSELF.                                                4101774

PICKERBAUGHS HEALTH FAIR WAS NOT SUCCESSFUL BECAUSE OF                   4101775
 *A. THE EUGENIE FAMILY.                                                    1775
  B. THE TOZER FAMILY.                                                      1775
  C. LEORA,S ATTITUDE.                                                      1775

PICKERBAUGH LEFT FOR WASHINGTON                                          4101776
  A. TO HEAD A NEW HOSPITAL.                                             4101776
 *B. TO TAKE HIS SENATE SEAT IN CONGRESS.                                4101776
  C. TO ESTABLISH A RESEARCH CENTER.                                     4101776

MARTIN AND LEORAS NEXT RESIDENCE WAS TAKEN UP IN                         4101777
 *A. CHICAGO.                                                            4101777
  B. NEW YORK.                                                           4101777
  C. ZENITH.                                                             4101777

THE MOVE WAS MADE DUE TO THE HELP OF                                     4101778
 *A. DUER.                                                               4101778
  B. GOTTLIEB.                                                           4101778
  C. SONDOLIUS.                                                          4101778

MARTIN IDENTIFIED THE MEN AT THE ROUCEFIELD CLINIC AS MEN OF             4101779
  A. INTENSE PURPOSE.                                                    4101779
  B. SUPREME DEDICATION.                                                 4101779
 *C. MEASURED MERRIMENT.                                                 4101779

THROUGH GOTTLIEBS HELP LEORA AND MARTIN MOVED ON TO                      4101780
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A. DETROIT. 4101780
B. WASHINGTON. 4101780
*C. NEW YORK. 4101780

FOUR MEN MARTIN WAS ASSOCIATED WITH WERE HOLABIRD, MCGURK, TUBBS, 4101781
AND 4101781
A. ROBBINS. 4101781
*B. WICKETT. 4101781
C. CAPITOLA. 4101781

GLADYS WAS THE NAME GIVEN A 4101782
A. LAB. 4101782
B. FILTER. 4101782
*C. CENTRIFUGE. 4101782

THE OUTBREAK OF WORLD WAR I DESTROYED GOTTLIEBS ROLE AS A 4101783
SCIENTIST AND ESTABLISHED HIM IN TERMS ONLY OF 4101783
A. A TRAITOR. 4101783
*B. A GERMAN-JEW. 4101783
C. A CONSCIENTIOUS OBJECTOR. 4101783

MARTINS WORK WITH X PRINCIPLE BROUGHT HIM NO RECOGNITION BECAUSE 4101784
A. THE EXPERIMENT FAILED. 4101784
B. THE RESULTS WERE INDEFINITE. 4101784
*C. THE WORK HAD BEEN PUBLISHED BY ANOTHER. 4101784

THE MAN WHO WAS ONCE ADMIRED AS SUPERIOR BY MARTIN AND WHO BECAME 4101785
HIS ASSISTANT WAS 4101785
*A. SONDELIUS. 1785
B. GOTTLIEB. 4101785
C. WATTERS. 410178

SELECTED TO GO TO ST. HUBERT IN THE WEST INDIES TO USE PHAGE WERE 4101786
MARTIN AND 4101786
A. WICKETT. 4101786
B. GOTTLIEB. 4101786
*C. SONDELIUS. 4101786

THE PHAGE WAS TO BE USED WITH 4101787
A. ALL PATIENTS. 4101787
*B. HALF THE PATIENTS. 4101787
C. ONE THIRD OF THE PATIENTS. 4101787

THREE WHO WERE CLOSE TO MARTIN WHO MET DEATH DUE TO THE PLAGUE 4101788
WERE LEORA, HINKLEY, AND 1788
A. JONES. 4101788
B. STOKES. 4101788
*C. SONDELIUS. 4101788

MARTIN WAS QUICKLY TAKEN OVER BY 4101789
A. MISS GWILLIAM. 4101789
B. MRS. DAWSON. 4101789
*C. MRS. LANYAN. 4101789

AFTER GOTTLIEBS UNSUCCESSFUL DIRECTORSHIP OF THE INSTITUTE, THE 4101790
MAN PUT IN CHARGE WAS 4101790
A. MARTIN. 41017
B. TERRY. 4101790
*C. HOLABIRD. 4101790

WHEN MARTIN RETURNED FROM THE WEST INDIES, HE WAS ACCLAIMED 1791

*A. A SUCCESS. 4101791
B. A FAILURE. 4101791
C. A FOOL. 4101791

TERRY TALKED OF HOLABIRD AS A 4101792
A. BIRD MAN. 1792
*B. HOLY WREN. 4101792
C. WATCH BIRD. 4101792

REFUGE AND WORK WAS SOUGHT BY TERRY IN HIS SHACK IN 4101793
*A. VERMONT. 4101793
B. CONNECTICUT. 4101793
C. VIRGINIA. 4101793

MARTIN IN MARRYING JOYCE FOUND HE HAD MARRIED 4101794
A. AN IDEALIST. 4101794
B. AN OPTIMIST. 4101794
*C. AN ARRANGER. 4101794

AFTER 14 YEARS MARTIN FOUND HIS RELATIONSHIP WITH CLIFF CLAWSON 4101795
WAS 4101795
A. THE SAME AS BEFORE. 4101795
B. BETTER THAN EVER. 4101795
*C. TO CEASE. 4101795

JOYCE AND MARTIN HAD 4101796
A. A BABY GIRL, LEE. 4101796
*B. A BABY BOY, JOHN. 4101796
C. NO CHILDREN. 4101796

TERRY NAMED HIS PLACE OF REFUGE AND WORK 4101797
A. TERRYS NEST. 4101797
B. BIRDIES NEST. 4101797
*C. BIRDIES REST. 4101797

MARTIN UNDERTOOK 4101798
A. THE DIRECTORSHIP OF THE INSTITUTE. 4101798
*B. REFUGE AND WORK WITH TERRY. 4101798
C. A RETURN TRIP TO THE WEST INDIES. 4101798

MARTINS SECOND MARRIAGE COULD BE VIEWED IN TERMS OF 4101799
A. LASTING HAPPINESS. 4101799
*B. SEPARATION FOREVER. 4101799
C. RECONCILIATION IN THE FUTURE. 4101799

THROUGH MARTIN, LEWIS SHOWS HOW SCIENTIFIC RESEARCH IS THREATENED 4101800
BY 4101800
*A. COMMERCIAL COMPPROMISE. 4101800
B. HUMAN ERRORS. 4101800
C. SLOW EXPERIMENTATION. 4101800

MARTIN THROUGHOUT THE STORY IS MADE TO BATTLE 4101801
A. INSECURITY. 4101801
*B. SOCIAL CONFORMITY. 4101801
C. POVERTY. 4101801

MUCH TECHNICAL INFORMATION FOR THE BOOK WAS SUPPLIED BY 4101802
A. CURIE. 4101802
B. PASTEUR. 4101802
*C. DEKRUIF. 4101802

OF THE BOOK IS CLOSELY ASSOCIATED WITH 1803
 A. THE LIFE OF LEWIS FATHER. 1803
 B. THE LIFE OF LEWIS BROTHER. 1803
*C. LEWIS OWN LIFE. 1803

ONE CHARACTER MENTIONED IN *ARROWSMITH* WAS A CARRY OVER FROM 4101804
LEWIS BOOK 4101804
 A. *MAIN STREET*. 4101804
*B. *BABBITT*. 4101804
 C. *DODSWORTH*. 4101804

LEWIS BOOK THAT TREATED AN ASPECT OF THE RACE PROBLEM WAS 4101805
 A. *DODSWORTH*. 4101805
*B. *KINGS BLOOD ROYAL*. 4101805
 C. *MAIN STREET*. 4101805

LEWIS BOOK THAT DEALT WITH RELIGION WAS 4101806
*A. *ELMER GANTRY*. 4101806
 B. *DODSWORTH*. 4101806
 C. *KINGSBLOOD ROYAL*. 4101806

THE STORY OF THE TIRED MIDDLE-CLASS BUSINESSMAN WAS DEPICTED IN 4101807
 A. *ELMER GANTRY*. 4101807
 B. *DODSWORTH*. 4101807
*C. *BABBITT*. 4101807

THE IMPORTANCE ASSOCIATED WITH A TRIP TO EUROPE WAS EVIDENCED IN 4101808
*A. *DODSWORTH*. 4101808
 B. *KINGSBLOOD ROYAL*. 4101808
 C. *ELMER GANTRY*. 4101808

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THE STUDENT WILL TRANSLATE DRAMATIC ACTION AND SPEECH INTO CHARACTERIZATION BY CHOOSING THE TRAITS SYMBOLIZED BY GIVEN SPEECHES AND ACTIONS FROM GIBSONS *THE MIRACLE WORKER*. %3¤ 0491

DIRECTIONS - SELECT THE LETTER INDICATING WHICH CHARACTER TRAIT IS SYMBOLIZED BY EACH SPEECH OR ACTION. 0124

IN THE SECOND SCENE OF ACT I, HELEN GROPES TO FEEL THE MOUTHS 1841
AND FACES OF THE OTHER CHILDREN. HER ACTION SYMBOLIZES 4101841
4101841
 A. FRIENDLY INTEREST. 4101841
 B. MANUAL DEXTERITY. 4101841
*C. INTELLIGENT CURIOSITY. 4101841
 D. PHYSICAL HUNGER. 4101841
 E. PSYCHOLOGICAL SUPERIORITY. 4101841

IN THE THIRD SCENE OF ACT ONE, ANNIE TELLS DR. ANAGNOS THAT SHE 4101842
HAS TROUBLE ONLY WHEN SHE IS RIGHT, WHICH IS OFTEN. HER SPEECH 4101842
SYMBOLIZES FOR THE AUDIENCE, HER 4101842
4101842
 A. VITALITY. 4101842
*B. OBSTINACY. 4101842
 C. IMPUDENCE. 4101842
 D. CRUDENESS. 4101842
 E. CHEERFULNESS. 4101842

AS ACT ONE CLOSES, HELEN, MISTAKENLY SATISIFED THAT SHE IS ALONE, 4101843

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REMOVES THE KEY FROM HER MOUTH, STANDS THINKING, AND FINALLY        4101843
DROPS THE KEY INTO THE WELL. GIBSON MAY HAVE INTENDED HER ACTION    4101843
TO TELL US THAT %1□ HELEN IS CUNNINGLY INTELLIGENT. %2□ ANNIE       4101843
REALIZED HELENS INTELLIGENCE, %3□ HELEN IS LIKE ANNIE IN HER        4101843
STUBBORNESS, OR %4□ HELEN WILL OPPOSE ANNIE. ACTUALLY, GIBSON       4101843
MEANT TO CONVEY                                                     4101843
  A. %4□ ONLY.                                                      4101843
  B. %1□ AND %3□ ONLY.                                              4101843
  C. %2□ AND %4□ ONLY.                                              4101843
  D. %2□,%3□ AND %4□ ONLY.                                          4101843
 *E. %1□,%2□,%3□ AND %4□.                                           4101843

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THE STUDENT WILL COMPREHEND THE DEVELOPMENT OF A SUB-THEME IN          0513
*GREAT EXPECTATIONS* BY DICKENS BY IDENTIFYING THE SUB-THEME
DEVELOPED IN A PASSAGE FROM THE NOVEL.  %1□

DIRECTIONS - SELECT THE BEST COMPLETION.                                  1

IT WAS TOO MUCH FOR MRS. JOE, WHO IMMEDIATELY ROSE. I TELL YOU      4101888
WHAT, YOUNG FELLOW, SAID SHE, I DID NOT BRING YOU UP BY HAND TO     4101888
BADGER PEOPLES LIVES OUT. IT WOULD BE BLAME TO ME, AND NOT          4101888
PRAISE, IF I HAD. PEOPLE ARE PUT IN THE HULKS BECAUSE THEY          4101888
MURDER, AND BECAUSE THEY ROB, AND FORGE, AND DO ALL SORTS OF BAD,   4101888
AND THEY ALWAYS BEGIN BY ASKING QUESTIONS. NOW, YOU GET ALONG TO     4101888
BEDO                                                                4101888
                                                                    4101888
THE PRECEDING PASSAGE FROM *GREAT EXPECTATIONS* DEVELOPS THE SUB-   4101888
THEME,                                                              4101888
  A. REVENGE.                                                       4101888
  B. IMPRISONMENT.                                                  4101888
  C. REFORM.                                                        4101888
 *D. GUILT.                                                         4101888
  E. GENTILITY.                                                     4101888

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THE STUDENT WILL DEMONSTRATE COMPREHENSION OF CONFLICTS WITHIN         0514
THE PLOT OF *GREAT EXPECTATIONS* BY DICKENS BY IDENTIFYING TWO
EXAMPLES OF CHARACTER CONFLICTS. %PLOT CONFLICTS ARE THOSE WHICH
OCCUR BETWEEN CHARACTERS, RE-OCCUR AT A CRUCIAL POINT IN THE
STORY, AND HAVE THEMATIC SIGNIFICANCE. CHARACTER CONFLICTS ARE
MERE HAPPENSTANCE ENCOUNTERS BETWEEN CHARACTERS WHICH DO NOT
RE-OCCUR.□  %1□

DIRECTIONS - READ THE GIVEN PARAGRAPHS AND SELECT THE BEST
COMPLETION TO THE SENTENCE WHICH FOLLOWS.

1. IT WAS NOT A VERBAL REMARK, BUT A PROCEEDING IN DUMB SHOW,           1889
   AND WAS POINTEDLY ADDRESSED TO ME. HE STIRRED HIS RUM AND        4101889
   WATER POINTEDLY AT ME, AND HE TASTED HIS RUM AND WATER           4101889
   POINTEDLY AT ME, AND HE STIRRED IT AND HE TASTED IT, NOT WITH       1889
   A SPOON THAT WAS BROUGHT TO HIM, BUT *WITH A FILE.*                 1889
                                                                    4101889
2. HOLD YOUR NOISEO CRIED A TERRIBLE VOICE, AS A MAN STARTED           1889
   UP FROM AMONG THE GRAVES AT THE SIDE OF THE CHURCH PORCH.        4101889
   KEEP STILL, YOU LITTLE DEVIL, OR I,LL CUT YOUR THROATO           4101889
      A FEARFUL MAN, ALL IN COARSE GRAY, WITH A GREAT IRON ON       4101889
   HIS LEG. A MAN WITH NO HAT, AND WITH BROKEN SHOES, AND WITH        4101889
   AN OLD RAG TIED ROUND HIS HEAD. A MAN WHO HAD BEEN SOAKED IN       4101889
   WATER, AND SMOTHERED IN MUD, AND LAMED BY STONES, AND CUT          4101889
   BY FLINTS, AND STUNG BY NETTLES, AND TORN BY BRIARS, WHO              1889
   LIMPED, AND SHIVERED, AND GLARED AND GROWLED, AND WHOSE TEETH      4101889
   CHATTERED IN HIS HEAD AS HE SEIZED ME BY THE CHIN.                 4101889
                                                                      4101889
3. OHO TO HEAR HIMO CRIED MY SISTER, WITH A CLAP OF HER HANDS         4101889
   AND A SCREAM TOGETHER--WHICH WAS HER NEXT STAGE, TO HEAR           4101889
   THE NAMES HES GIVING MEO THAT ORLICKO IN MY OWN HOUSEO             4101889
   ME, A MARRIED WOMANO WITH MY HUSBAND STANDING BYO OHO OHO          4101889
   ... WHAT COULD THE WRETCHED JOE DO NOW, AFTER HIS DISREGARDED      4101889
   PARENTHETICAL INTERRUPTIONS, BUT STAND UP TO HIS JOURNEYMAN,       4101889
   AND ASK HIM WHAT HE MEANT BY INTERFERING BETWIXT HIMSELF AND       4101889
   MRS. JOE, AND FURTHER WHETHER HE WAS MAN ENOUGH TO COME ONO        4101889
   ... THEY WENT AT ONE ANOTHER, LIKE TWO GIANTS.                     4101889
                                                                      4101889
4. COME AND FIGHT, SAID THE PALE YOUNG GENTLEMAN.                     4101889
      WHAT COULD I DO BUT FOLLOW HIMO I HAVE OFTEN ASKED              4101889
   MYSELF THE QUESTION SINCE, BUT WHAT ELSE COULD I DOO               4101889
   HIS MANNER WAS SO FINAL AND I WAS SO ASTONISHED, THAT I            4101889
   FOLLOWED WHERE HE LED, AS IF I HAD BEEN UNDER A SPELL.             4101889
      STOP A MINUTE, THOUGH, HE SAID, WHEELING ROUND                  4101889
   BEFORE WE HAD GONE MANY PACES. I OUGHT TO GIVE YOU A REASON        4101889
   FOR FIGHTING, TOO. THERE IT ISO IN A MOST IRRITATING               4101889
   MANNER HE INSTANTLY SLAPPED HIS HANDS AGAINST ONE ANOTHER,         4101889
   DAINTILY FLUNG ONE OF HIS LEGS UP BEHIND HIM, PULLED MY HAIR,      4101889
   SLAPPED HIS HANDS AGAIN, DIPPED HIS HEAD, AND BUTTED IT INTO       4101889
   MY STOMACH.                                                        4101889
                                                                      4101889
5. SHE GAVE ME A TRIUMPHANT GLANCE IN PASSING ME, AS IF SHE           4101889
   REJOICED THAT MY HANDS WERE SO COARSE AND MY BOOTS WERE SO         4101889
   THICK, AND SHE OPENED THE GATE, AND STOOD HOLDING IT. I            4101889
   WAS PASSING OUT WITHOUT LOOKING AT HER, WHEN SHE TOUCHED ME        4101889
   WITH A TAUNTING HAND.                                              4101889
      WHY DON,T YOU CRYO                                              4101889
      BECAUSE I DON,T WANT TO.                                        4101889
      YOU DO, SAID SHE. YOU HAVE BEEN CRYING TILL YOU ARE             4101889
   HALF-BLIND, AND YOU ARE NEAR CRYING AGAIN NOW.                     4101889
                                                                      4101889
OF THE ABOVE PASSAGE OF EVENTS FROM *GREAT EXPECTATIONS*, THE         4101889
TWO WHICH REPRESENT PLOT CONFLICT ARE                                 4101889
  A. ONE AND THREE.                                                   4101889
  B. THREE AND FOUR.                                                  4101889
  C. TWO AND FOUR.                                                    4101889
 *D. TWO AND FIVE.                                                    4101889
  E. NONE OF THE ABOVE PASSAGES.                                      4101889

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THE STUDENT WILL APPLY KNOWLEDGE OF DICKENS CHARACTER DIALOGUE           0516
%TECHNIQUE¤ IN *GREAT EXPECTATIONS* BY SELECTING THE PASSAGES OF
DIALOGUE FROM A LIST OF PASSAGES OF DIALOGUE AND OF AUTHOR
COMMENTARY WHERE QUOTATION MARKS HAVE BEEN DELETED. %1¤

DIRECTIONS - BELOW IS A GROUP OF PASSAGES FROM CHARLES DICKENS           0134
             *GREAT EXPECTATIONS*. ALL QUOTATION MARKS HAVE BEEN
             INTENTIONALLY DELETED FROM THESE PASSAGES. READ
             THEM CAREFULLY. SELECT THE ANSWER REPRESENTING THE
             PASSAGES OF *DIALOGUE*.
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1. HE WAS SO OBLIGING AS TO SUGGEST MY FATHER FOR YOUR TUTOR, AND HE CALLED ON MY FATHER TO PROPOSE IT. OF COURSE HE KNEW ABOUT MY FATHER FROM HIS CONNECTION WITH MISS HAVISHAM. MY FATHER IS MISS HAVISHAMS COUSIN, NOT THAT THAT IMPLIES FAMILIAR INTERCOURSE BETWEEN THEM, FOR HE IS A BAD COURTIER AND WILL NOT PROPITIATE HER.

2. HERBERT POCKET HAD A FRANK AND EASY WAY WITH HIM THAT WAS VERY TAKING. I HAD NEVER SEEN ANYONE THEN, AND I HAVE NEVER SEEN ANYONE SINCE, WHO MORE STRONGLY EXPRESSED TO ME, IN EVERY LOOK AND TONE, A NATURAL INCAPACITY TO DO ANYTHING SECRET AND MEAN. THERE WAS SOMETHING WONDERFULLY HOPEFUL ABOUT HIS GENERAL AIR, AND SOMETHING THAT AT THE SAME TIME WHISPERED TO ME HE WOULD NEVER BE VERY SUCCESSFUL OR RICH. I DON,T KNOW HOW THIS WAS. I BECAME IMBUED WITH THE NOTION ON THAT FIRST OCCASION BEFORE WE SAT DOWN TO DINNER, BUT I CANNOT DEFINE BY WHAT MEANS.
   UP TO THIS TIME I HAD REMAINED STANDING, NOT TO DISGUISE THAT I WISHED HIM GONE. BUT I WAS SOFTENED BY THE SOFTENED ASPECT OF THE MAN, AND FELT A TOUCH OF REPROACH.

3. IF YOU ARE GRATEFUL TO ME FOR WHAT I DID WHEN I WAS A LITTLE CHILD, I HOPE YOU HAVE SHOWN YOUR GRATITUDE BY MENDING YOUR WAY OF LIFE. IF YOU HAVE COME HERE TO THANK ME, IT WAS NOT NECESSARY.

5. IT WAS NOT ONLY THAT I COULD HAVE SUMMED UP YEARS AND YEARS AND YEARS WHILE HE SAID A DOZEN WORDS, BUT THAT WHAT HE DID SAY, PRESENTED PICTURES TO ME, AND NOT MERE WORDS.

6. I HAD HEARD OF HER AS LEADING A MOST UNHAPPY LIFE, AND AS BEING SEPARATED FROM HER HUSBAND, WHO HAD USED HER WITH GREAT CRUELTY, AND WHO HAD BECOME QUITE RENOWNED AS A COMPOUND OF PRIDE, AVARICE, BRUTALITY, AND MEANNESS.

OF THE ABOVE PASSAGES QUOTED FROM *GREAT EXPECTATIONS*, THOSE 4101891
REPRESENTING CHARACTER DIALOGUE ARE 4101891
  A. TWO AND SIX. 4101891
  B. FOUR AND FIVE. 4101891
 *C. ONE AND THREE. 4101891
  D. TWO AND THREE. 4101891
  E. FOUR AND SIX. 4101891

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THE STUDENT WILL DEMONSTRATE COMPREHENSION OF CHARACTER BEHAVIOUR 0517
MOTIVATION BY IDENTIFYING THE MAJOR CAUSE FOR AN ACTION OF A
CHARACTER IN DICKENS *GREAT EXPECTATIONS.* %1¤

DIRECTIONS - SELECT THE BEST COMPLETION. 1

IN *GREAT EXPECTATIONS*, THE *MAJOR* CAUSE FOR PIPS DESIRE TO BE 4101892
A GENTLEMAN IS THAT HE 4101892
  A. WANTED TO LIVE IN LONDON. 4101892
  B. WANTED TO GET AWAY FROM JOE. 4101892
  C. WANTED TO BE RICH. 4101892
 *D. WANTED TO BE ESTELLAS EQUAL. 4101892
  E. WANTED TO REPAY MISS HAVISHAM. 4101892

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THE STUDENT WILL ANALYZE STYLISTIC TECHNIQUES BY IDENTIFYING TWO TRAITS OF DICKENS STYLE IN A PASSAGE FROM *GREAT EXPECTATIONS.* %1□ 0518

DIRECTIONS - SELECT THE BEST COMPLETION. 1

MY DEAR FRIEND, SAID MR. PUMBLECHOOK, TAKING ME BY BOTH HANDS, 4101893
WHEN HE AND I AND THE COLLATION WERE ALONE, I GIVE YOU JOY 4101893
OF YOUR GOOD FORTUNE. WELL DESERVED, WELL DESERVEDO 4101893
THIS WAS COMING TO THE POINT, AND I THOUGHT IT A SENSIBLE 4101893
WAY OF EXPRESSING HIMSELF. 4101893
TO THINK, SAID MR. PUMBLECHOOK, AFTER SNORTING ADMIRATION 4101893
AT ME FOR SOME MOMENTS. THAT I SHOULD HAVE BEEN THE HUMBLE 4101893
INSTRUMENT OF LEADING UP TO THIS, IS A PROUD REWARD. 4101893
I BEGGED MR. PUMBLECHOOK TO REMEMBER THAT NOTHING WAS TO BE 4101893
EVER SAID OR HINTED, ON THAT POINT. 4101893
MY DEAR YOUNG FRIEND, SAID MR. PUMBLECHOOK, IF YOU WILL ALLOW 4101893
ME TO CALL YOU SO --- 4101893
I MURMURED CERTAINLY. AND MR. PUMBLECHOOK TOOK ME BY BOTH 4101893
HANDS AGAIN, AND COMMUNICATED A MOVEMENT TO HIS WAISTCOAT, WHICH 4101893
HAD AN EMOTIONAL APPEARANCE, THOUGH IT WAS RATHER LOW DOWN, MY 4101893
ABSENCE, BY KEEPING THE FACT BEFORE THE MIND OF JOSEPH -- 4101893
JOSEPHO SAID MR. PUMBLECHOOK, IN THE WAY OF A COMPASSIONATE 4101893
ADJURATION. JOSEPHOO JOSEPHOOO THEREUPON HE SHOOK HIS HEAD 4101893
AND TAPPED IT. EXPRESSING HIS SENSE OF DEFICIENCY IN JOSEPH. 4101893
BUT MY DEAR YOUNG FRIEND, SAID MR. PUMBLECHOOK, YOU MUST 4101893
BE HUNGRY, YOU MUST BE EXHAUSTED. BE SEATED. HERE IS A CHICKEN HAD 4101893
ROUND FROM THE BOAR, HERE IS A TONGUE HAD ROUND FROM THE BOAR, 4101893
THAT I HOPE YOU MAY NOT DESPISE. BUT DO I, SAID MR. PUMBLECHOOK, 4101893
GETTING UP AGAIN THE MOMENT AFTER HE HAD SAT DOWN, SEE AFORE ME, 4101893
HIM AS I EVER SPORTED WITH IN HIS TIMES OF HAPPY INFANCYO AND MAY 4101893
I-- *MAY I* ---0 4101893
THIS MAY I, MEANT MIGHT HE SHAKE HANDSO I CONSENTED, AND 4101893
HE WAS FERVENT, AND THEN SAT DOWN AGAIN. 4101893
HERE IS WINE, SAID MR. PUMBLECHOOK. LET US DRINK THANKS 4101893
TO FORTUNE, AND MAY SHE EVER PICK OUT HER FAVORITES WITH EQUAL 4101893
JUDGMENTO AND YET I CANNOT, SAID MR. PUMBLECHOOK, GETTING UP 4101893
AGAIN EXPRESSING--MAY I--*MAY I*---0 4101893
4101893
THE ABOVE PASSAGE FOUND IN *GREAT EXPECTATIONS* REVEALS TWO 4101893
STYLISTIC TRAITS CHARACTERISTIC OF DICKENS WHICH ARE 4101893
A. ECONOMY OF LANGUAGE AND DESCRIPTIVE NOUNS. 4101893
*B. PARALLEL CHARACTER NAMES AND TRAITS AND COMIC-RELIEF 4101893
INCIDENT. 4101893
C. SKETCHY CHARACTERIZATION AND COMPLEX PLOT INCIDENT. 4101893
D. THIRD-PERSON NARRATIVE POINT OF VIEW AND DEPRESSING TONE. 4101893
E. SIMPLE VOCABULARY AND FORMAL SENTENCE STRUCTURE. 4101893

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THE STUDENT WILL ANALYZE CHARACTER INTERACTION BY IDENTIFYING THE SIMILARITY IN PARALLEL CHARACTER RELATIONSHIPS IN DICKENS *GREAT EXPECTATIONS.* %1□ 0519

DIRECTIONS - SELECT THE BEST COMPLETION. 1

THE TERM WHICH CHARACTERIZES THE PARALLEL IN THE RELATIONSHIPS 4101894

BETWEEN HAVISHAM AND ESTELLA AND BETWEEN MAGWITCH AND PIP IN 4101894
GREAT EXPECTATIONS IS 4101894
A. HATRED. 4101894
B. PITY. 4101894
C. SCORN. 4101894
D. KINDNESS. 4101894
*E. REVENGE. 4101894

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THE STUDENT WILL SHOW COMPREHENSION OF CHARACTER DEVELOPMENT BY IDENTIFYING A MAJOR CHANGE IN A CHARACTER FROM DICKENS *GREAT EXPECTATIONS.* %1□ 0520

DIRECTIONS - READ THE FOLLOWING PASSAGES CAREFULLY. SELECT THE NUMBER OF THE PASSAGE WHICH CORRESPONDS TO A *MAJOR* CHANGE IN CHARACTER. 0135

1. ANOTHER THING IN JOE THAT I COULD NOT UNDERSTAND WHEN IT FIRST BEGAN TO DEVELOP ITSELF, BUT WHICH I SOON ARRIVED AT A SORROWFUL COMPREHENSION OF, WAS THIS - AS I BECAME STRONGER AND BETTER, JOE BECAME A LITTLE LESS EASY WITH ME. IN MY WEAKNESS AND ENTIRE DEPENDENCE ON HIM, THE DEAR FELLOW HAD FALLEN INTO THE OLD TONE, AND CALLED ME BY THE OLD NAMES, THE DEAR OLD PIP, OLD CHAP, THAT NOW WERE MUSIC IN MY EARS. I, TOO, HAD FALLEN INTO THE OLD WAYS, ONLY HAPPY AND THANKFUL THAT HE LET ME. BUT, IMPERCEPTIBLY, THOUGH I HELD BY THEM FAST, JOES HOLD UPON THEM BEGAN TO SLACKEN, AND WHEREAS I WONDERED AT THIS, AT FIRST, I SOON BEGAN TO UNDERSTAND THAT THE CAUSE OF IT WAS IN ME, AND THAT THE FAULT OF IT WAS ALL MINE.
2. PIP, DEAR OLD CHAP, LIFE IS MADE OF EVER SO MANY PARTINGS. WELDED TOGETHER, AS I MAY SAY, AND ONE MANS A BLACKSMITH, AND ONES A WHITESMITH, AND ONES A GOLDSMITH, AND ONES A COPPERSMITH. DIVISIONS AMONG SUCH MUST COME, AND MUST BE MET AS THEY COME. IF THERES BEEN ANY FAULT AT ALL TODAY, ITS MINE. YOU AND ME IS NOT TWO FIGURES TO BE TOGETHER IN LONDON, NOR YET ANYWHERES ELSE BUT WHAT IS PRIVATE, AND BE-KNOWN, AND UNDERSTOOD AMONG FRIENDS. IT AIN.T THAT I AM PROUD, BUT THAT I WANT TO BE RIGHT, AS YOU SHALL NEVER SEE ME NO MORE IN THESE CLOTHES. I AM WRONG IN THESE CLOTHES. I AM WRONG OUT OF THE FORGE, THE KITCHEN, OR OFF TH MESHES. YOU WON.T FIND HALF SO MUCH FAULT IN ME IF, SUPPOSING AS YOU SHOULD EVER WISH TO SEE ME, YOU COME AND PUT YOUR HEAD IN AT THE FORGE WINDOW AND SEE JOE THE BLACKSMITH, THERE, AT THE OLD ANVIL, IN THE OLD BURNT APRON, STICKING TO THE OLD WORK. I AM AWFUL DULL, BUT I HOPE I.VE BEAT OUT SOME THING NIGH THE RIGHTS OF THIS AT LAST. AND SO GOD BLESS YOU, DEAR OLD PIP, OLD CHAP, GOD BLESS YOU□
3. I HAD NOT GOT AS MUCH FURTHER DOWN THE STREET AS THE POST OFFICE, WHEN I AGAIN BEHELD TRABBS BOY SHOOTING ROUND BY A BACK WAY. THIS TIME, HE WAS ENTIRELY CHANGED. HE WORE THE BLUE BAGIN THE MANNER OF MY GREATCOAT, AND WAS STRUTTING ALONG THE PAVEMENT TOWARDS ME ON THE OPPOSITE SIDE OF THE STREET, ATTENDED BY A COMPANY OF DELIGHTED YOUNG FRIENDS TO WHOM HE FROM TIME TO TIME EXCLAIMED, WITH A WAVE OF HIS HAND, DON.T KNOW YAHO WORDS CANNOT STATE THE AMOUNT OF AGGRAVATION AND INJURY WREAKED UPON ME BY TRABBS BOY, WHEN, PASSING ABREAST OF ME, HE PULLED UP HIS SHIRT COLLAR, TWINED HIS SIDE-HAIR, STUCK AN ARM AKIMBO, AND SMIRKED

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    EXTRAVAGANTLY BY. WRIGGLING HIS ELBOWS AND BODY, AND DRAWLING
    TO HIS ATTENDANTS. DON,T KNOW YAH, DON,T KNOW YAH, PON
    MY SOUL DON,T KNOW YAHO THE DISGRACE ATTENDANT ON HIS
    IMMEDIATELY AFTERWARDS TAKING TO CROWING AND PURSUING ME
    ACROSS THE BRIDGE WITH CROWS, AS FROM AN EXCEEDINGLY DEJECTED
    FOWL WHO HAD KNOWN ME WHEN I WAS A BLACKSMITH, CLUMINATED THE
    DISGRACE WITH WHICH I LEFT THE TOWN, AND WAS, SO TO SPEAK,
    EJECTED BY IT INTO THE OPEN COUNTRY.
 4. MR. WEMMICK, SAID I, I WANT TO ASK YOUR OPINION. I AM VERY
    DESIROUS TO SERVE A FRIEND.
    WEMMICK TIGHTENED HIS POST OFFICE AND SHOOK HIS HEAD, AS IF
    HIS OPINION WERE DEAD AGAINST ANY FATAL WEAKNESS OF THAT SORT.
    THIS FRIEND, I PURSUED, IS TRYING TO GET ON IN COMMERCIAL
    HEARTENING TO MAKE A BEGINNING. NOW, I WANT SOMEHOW TO HELP
    HIM TO A BEGINNING.

THE PASSAGES FROM *GREAT EXPECTATIONS* CITED ABOVE, THE ONE WHICH     4101895
DEMONSTRATES A *SINGLE*, *MAJOR* CHANGE IN PIPS CHARACTER IS          4101895
 *A. ONE.                                                             4101895
  B. TWO.                                                             4101895
  C. THREE.                                                           4101895
  D. FOUR.                                                            4101895
  E. NONE OF THE ABOVE PASSAGES.                                      4101895

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THE STUDENT WILL SHOW COMPREHENSION OF SOCIAL CRITICISM IN THE           0521
CENTRAL THEME OF *GREAT EXPECTATIONS* BY IDENTIFYING THE STATE-
MENT WHICH SUMMARIZES THE THEMATIC SOCIAL COMMENT OF A NOVEL HE
HAS READ.  %1¤

DIRECTIONS - SELECT THE BEST COMPLETION.                                    1

THE SPECIFIC SOCIAL CRITICISM MADE IN THE THEME OF *GREAT*            4101896
*EXPECTATIONS* IS                                                     4101896
  A. NINETEENTH CENTURY MORALITY WAS CORRUPT.                         4101896
  B. VICTORIAN SOCIETY WAS HYPOCRITICAL.                              4101896
 *C. VICTORIAN GENTILITY WAS SUPERFICIAL.                             4101896
  D. VICTORIAN POVERTY WAS EVIL.                                      4101896
  E. VICTORIAN WEALTH WAS CORRUPT.                                    4101896

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THE STUDENT WILL SHOW COMPREHENSION OF THE PARALLEL BETWEEN              0522
CHARACTERIZATION AND SOCIAL COMMENTARY BY SELECTING THE STATE-
MENT WHICH TYPIFIES A PASSAGE DEVELOPING THAT PARALLEL FROM
DICKENS *GREAT EXPECTATIONS.*  %1¤

DIRECTIONS - SELECT THE BEST COMPLETION.                                    1

     INVEST PORTABLE PROPERTY IN A FRIENDO SAID WEMMICK.              4101897
CERTAINLY HE SHOULD NOT. UNLESS HE WANTS TO GET RID OF THE FRIEND     4101897
AND THEN IT BECOMES A QUESTION HOW MUCH PORTABLE PROPERTY IT
MAY BE WORTH TO GET RID OF HIM.                                       4101897
  AND THAT, SAID I, IS YOUR DELIBERATE OPINION, MR. WEMMICKO          4101897
  THAT, HE RETURNED, IS MY DELIBERATE OPINION IN THIS OFFICE.         4101897
  AHO SAID I, PRESSING HIM, FOR I THOUGHT I SAW HIM NEAR A LOOP-      4101897
HOLE HERE - BUT WOULD THAT BE YOUR OPINION AT WALWORTHO               4101897
  MR. PIP, HE REPLIED WITH GRAVITY, WALWORTH IS ONE PLACE, AND        4101897
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THIS OFFICE IS ANOTHER. MUCH AS THE AGED IS ONE PERSON, AND MR.          4101897
WEMMICK IS ANOTHER. THEY MUST NOT BE CONFOUNDED TOGETHER. MY             4101897
WALWORTH SENTIMENTS MUST BE TAKEN AT WALWORTH, NONE BUT MY               4101897
OFFICIAL SENTIMENTS CAN BE TAKEN IN THIS OFFICE.                         4101897
                                                                         4101897
IN THE PRECEDING PASSAGE FROM *GREAT EXPECTATIONS*, DICKENS USES         4101897
THE DIALOGUE BETWEEN PIP AND WEMMICK TO DEVELOP                          4101897
  A. HOW PIPS CHARACTER PARALLELS VICTORIAN HYPOCRACY.                   4101897
 *B. HOW WEMMICKS CHARACTER PARALLELS VICTORIAN DUALITY.                 4101897
  C. HOW BOTH CHARACTERS PARALLEL GENTLEMANLY BEHAVIOUR.                 4101897
  D. HOW WEMMICK PARALLELS JOES BEHAVIOUR.                               4101897


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THE STUDENT WILL SHOW COMPREHENSION OF PARALLEL CHARACTER-THEME              0523
DEVELOPMENT BY SELECTING THE CORRECT CHARACTER-THEME SET FROM A
PASSAGE IN *GREAT EXPECTATIONS.*  %1□

DIRECTIONS - SELECT THE BEST COMPLETION.                                        1

  I WAS MADE VERY UNEASY IN MY MIND BY MRS. POCKETS FALLING INTO         4101898
A DISCUSSION WITH DRUMMLE RESPECTING TWO BARONETCIES, FORGETTING         4101898
ALL ABOUT THE BABY ON HER LAP...WHO DID MOST APPALLING THINGS            4101898
WITH THE NUTCRACKERS. AT LENGTH LITTLE JANE, PERCEIVING ITS YOUNG        4101898
BRAINS TO BE IMPERILED...COAXED THE DANGEROUS WEAPON AWAY. MRS.          4101898
POCKET, NOT APPROVING OF THIS, SAID TO JANE...                           4101898
  YOU NAUGHTY CHILD, HOW DARE YOUO GO AND SIT DOWN THIS INSTANTO         4101898
  MRS. POCKETS DIGNITY WAS SO CRUSHING, THAT I FELT QUITE ABASHED        4101898
...AS IF I MYSELF HAD DONE SOMETHING TO ROUSE IT.                        4101898
  BELINDA, REMONSTRATED MR. POCKET, FROM THE OTHER END OF THE            4101898
TABLE, HOW CAN YOU BE SO UNREASONABLEO JANE ONLY INTERFERED FOR          4101898
THE PROTECTION OF BABY.                                                  4101898
...I WILL NOT BE INTERFERED WITH BY JANE, SAID MRS. POCKET, WITH         4101898
A MAJESTIC GLANCE AT THAT INNOCENT LITTLE OFFENDER. I HOPE I             4101898
KNOW MY POOR GRANDPAPAS POSITION. JANE, INDEEDO                          4101898
  MR. POCKET...THIS TIME REALLY DID LIFT HIMSELF SOME INCHES OUT         4101898
OF HIS CHAIR. HEAR THISO HE HELPLESSLY EXCLAIMED TO THE ELEMENTS.        4101898
BABIES ARE TO BE NUTCRACKERED DEAD, FOR PEOPLES POOR GRANDPAPAS          4101898
POSITIONSO                                                               4101898
                                                                         4101898
THE PARALLEL CHARACTER-THEME DEVELOPMENT ILLUSTRATED BY THE              4101898
PRECEDING PASSAGE FROM *GREAT EXPECTATIONS* IS                           4101898
  A. DRUMMLE AND THE ILLUSION OF VICTORIAN GENTILITY.                    4101898
  B. JANE AND THE VICTORIAN IDEA OF A CHILDS PLACE.                      4101898
  C. MRS. POCKET AND THE VICTORIAN IDEA OF A CHILDS PLACE.               4101898
  D. MR. POCKET AND THE FRUSTRATIONS OF ARISTOCRACY.                     4101898
 *E. MRS. POCKET AND THE ILLUSION OF VICTORIAN GENTILITY.                4101898


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THE STUDENT, BY SELECTING FROM A LIST OF CHARACTERISTICS OF                  0306
BIOGRAPHY THE PARTICULAR QUALITY THAT MADE BOSWELLS BIOGRAPHY OF
JOHNSON DISTINCTIVE FROM ITS PREDECESSORS, WILL SHOW HIS
KNOWLEDGE OF BOSWELLS CONTRIBUTION TO BIOGRAPHY.  %1□

DIRECTIONS - SELECT THE BEST COMPLETION.                                        1

THE ONE ELEMENT BOSWELL ADDED TO ENGLISH BIOGRAPHY NOT PREVIOUSLY        4100752
EXTANT WAS                                                               4100752
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  A. DESIRE TO COMMEMORATE GREATNESS.                                 4100752
  B. USE OF HUMOR AND ANECDOTES.                                      4100752
  C. AVOIDANCE OF PREJUDICIAL VIEWPOINT.                              4100752
  D. DESIRE TO TELL THE TRUTH.                                        4100752
 *E. ABILITY TO MAKE IT INTIMATE AND CONVINCING.                      4100752

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THE STUDENT WILL RECALL THE AUTHOR WHO POPULARIZED THE PHILOSOPHY        0260
OF *SWEETNESS AND LIGHT* BY IDENTIFYING THE AUTHOR FROM A LIST OF
NAMES.  %1¤

DIRECTIONS - SELECT THE BEST COMPLETION.                                    1

THE TERM SWEETNESS AND LIGHT WAS POPULARIZED BY                       4100643
  A. THOMAS CARLYLE.                                                  4100643
 *B. MATTHEW ARNOLD.                                                  4100643
  C. ALFRED LORD TENNYSON.                                            4100643
  D. GEORGE CARDINAL NEWMAN.                                          4100643
  E. DANTE GABRIELLE ROSSETTI.                                        4100643

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THE STUDENT WILL SELECT THE INCORRECT ALTERNATIVE TO INDICATE HIS        0261
KNOWLEDGE OF THE ORIGIN AND MEANING OF THE PHRASE *SWEETNESS AND
LIGHT.*  %1¤

DIRECTIONS - SELECT THE BEST COMPLETION.                                    1

WHICH OF THE FOLLOWING STATEMENTS CONCERNING *SWEETNESS AND           4100644
LIGHT* IS *FALSE*O                                                    4100644
 *A. IT WAS ORIGINATED BY MATTHEW ARNOLD.                             4100644
  B. IT WAS BORROWED FROM JONATHAN SWIFT.                             4100644
  C. IT MEANS BEAUTY AND INTELLIGENCE.                                4100644
  D. IT WAS USED AS A CHAPTER TITLE IN *CULTURE AND ANARCHY*.         4100644
  E. IT WAS USED IN THE *BATTLE OF BOOKS*.                            4100644

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GIVEN AN IMAGINARY BUT PLAUSIBLE SITUATION, THE STUDENT, BY              0315
CHOOSING THE LITERARY METHOD ADDISON WOULD USE TO ATTAIN A STATED
OBJECTIVE, WILL APPLY HIS KNOWLEDGE OF LITERARY FORM.  %3¤

ADDISON WAS DISMAYED BY THE OVER-PATERNALISTIC                           0 90
PATRONIZATION OF THE COUNTRY SQUIRES TOWARDS THEIR TENANTS.
HE WANTED TO ENCOURAGE THESE LANDLORDS TO FOSTER GREATER
INDEPENDENCE IN THEIR TENANTS TO PERMIT THEIR DEVELOPMENT
AS INDIVIDUALS. APPLYING YOUR KNOWLEDGE OF ADDISONS
LITERARY METHODS, ANSWER THE FOLLOWING QUESTIONS.

WHICH LITERARY FORM WOULD HE USEO                                     4100761
  A. COMEDY OF MANNERS                                                4100761
  B. DOMESTIC TRAGEDY                                                 4100761
 *C. PERIODICAL ESSAY                                                 4100761
  D. DIDACTIC POETRY                                                  4100761
  E. LETTER TO HIS READERS                                            4100761

WHICH LITERARY DEVICE WOULD HE USEO                                   4100762
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  A. JUVENALIAN SATIRE                                          4100762
  B. BURLESQUE                                                  4100762
  C. RANDOM ANALOGY                                             4100762
 *D. HORATIAN SATIRE                                            4100762
  E. INUENDO                                                    4100762

WHICH CHARACTER WOULD ADDISON CHOOSE TO PERSONIFY THE EXCESSIVE 4100763
PATRONIZATIONO                                                  4100763
  A. WILLIAM HOGARTH                                            4100763
  B. MARTIN SERIBLERUS                                          4100763
  C. SIR PLUME                                                  4100763
 *D. SIR ROGER DE COVERLEY                                      4100763
  E. THE SPECTATOR                                              4100763

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THE STUDENT WILL SHOW COMPREHENSION OF BURNS THEMES IN HIS         0082
POETRY BY SELECTING THE MORAL OR THEME OF *TO A LOUSE*, *TO A
MOUSE*. AND *COTTERS SATURDAY NIGHT*.  %3□

DIRECTIONS - SELECT THE BEST COMPLETION.                              1

THE MORAL OF *TO A LOUSE* IS THAT                               4100160
  A. PEOPLE SHOULD BE MORE FASTIDIOUS.                          4100160
  B. EVEN A LOUSE HAS A RIGHT TO LIVE.                          4100160
 *C. MEN COULD AVOID SERIOUS ERROR IF THEY COULD SEE THEMSELVES 4100160
     AS OTHERS SEE THEM.                                        4100160
  D. MEN ARE BUT LOUSES BUT DELUDE THEMSELVES INTO THINKING     4100160
     THEY ARE SUPERIOR.                                         4100160
  E. MEN DO NOT APPRECIATE GODS RIGHT TO CREATE A LOUSE AS WELL 4100160
     AS A HUMAN.                                                4100160

THE MORAL OF *TO A MOUSE* IS THAT                               4100161
  A. A MOUSE SHOULD BE WARY OF HIS ENEMY. MAN.                  4100161
  B. A MOUSE HAS HIS PLACE IN GODS PLAN OF THE UNIVERSE.        4100161
  C. A MOUSE IS AS ANXIOUS TO PROVIDE FOR HIS LIVELIHOOD AS MAN 4100161
     IS.                                                        4100161
 *D. MANS PLANS, JUST AS THOSE OF A MOUSE, OFTEN GO ASTRAY.     4100161
  E. MAN, BEING THE MORE INTELLIGENT ANIMAL, CAN BETTER GUARD   4100161
     AGAINST HIS PLANS GOING ASTRAY.                            4100161

THE THEME OF *THE COTTERS SATURDAY NIGHT* IS THAT               4100162
  A. MAN NEEDS DEEP, RELIGIOUS FERVOR FOR A GOOD LIFE.          4100162
 *B. SCOTLANDS GREATNESS LIES IN ITS HUMBLE, NOT ITS ARISTOCRA-    0162
     TIC, MEN.                                                      162
  C. SCOTLAND WILL ATTAIN TRUE GREATNESS WHEN IT OFFERS ITS     4100162
     HUMBLE PEASANTS GREATER OPPORTUNITIES TO DEVELOP THEIR     4100162
     TALENTS.                                                   4100162
  D. SCOTLANDS GREATNESS IS DEPENDENT ON ITS REALIZATION THAT   4100162
     THE HUMBLE APPRECIATE THE NEED TO RAISE THEMSELVES ABOVE   4100162
     THEIR NEAR-POVERTY LEVEL.                                  4100612
  E. POVERTY DOES NOT EXCLUDE CONTENTMENT.                      4100162

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THE STUDENT WILL SELECT SATANS DESIRE FOR POWER EQUAL TO THAT OF   0074
GOD TO SHOW HIS KNOWLEDGE OF THE CAUSE OF THE ANGELS REVOLT
FROM HEAVEN IN *PARADISE LOST*.  %1□
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DIRECTIONS - SELECT THE BEST COMPLETION.                                   1

THE FALLEN ANGELS REVOLTED BECAUSE                                   4100096
  A. OF A JURISDICTIONAL DISPUTE.                                    4100096
  B. GOD REFUSED TO RECOGNIZE SATAN AS THEIR SPOKESMAN.              4100096
  C. GOD REFUSED TO NEGOTIATE WITH THEM.                             4100096
 *D. SATAN SOUGHT TO GAIN POWER EQUAL WITH GODS.                     4100096
  E. GOD WAS SHOWING PARTIALITY TOWARDS MICHAEL.                     4100096


************************************************************************

THE STUDENT WILL SHOW HE RECALLS SATANS ACCEPTANCE OF HELL AS           0075
HIS DOMAIN BY SELECTING THE SPEAKER OF THE GIVEN LINES.  %1¤

DIRECTIONS - SELECT THE BEST COMPLETION.                                   1

THE LINES %THE MIND IS ITS OWN PLACE, AND IN ITSELF CAN MAKE A       4100097
HEAVEN OF HELL, A HELL OF HEAVEN¤, WERE SPOKEN BY                    4100097
  A. ADAM AND EVE.                                                   4100097
 *B. SATAN.                                                          4100097
  C. BEELZEBUB.                                                      4100097
  D. GOD.                                                            4100097
  E. MOLOCH.                                                         4109797


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THE STUDENT WILL IDENTIFY A HOMERIC SIMILE BY SELECTING AN              0122
ILLUSTRATION FROM *PARADISE LOST*. %1¤

DIRECTIONS - SELECT THE BEST COMPLETION.                                   1

                    ... THE BROAD CIRCUMFERENCE                      4100274
HUNG ON HIS SHOULDERS LIKE THE MOON, WHOSE ORB                       4100274
THROUGH OPTIC GLASS THE TUSCAN ARTIST VIEWS                          4100274
AT EVENING, FROM THE TOP OF FESOLE                                   4100274
OR IN VALDARNO, TO DESCRY NEW LANDS,                                 4100274
RIVERS, OR MOUNTAINS, IN HER SPOTTY GLOBE.                           4100274
                                                                     4100274
THE ABOVE QUOTATION ILLUSTRATES                                      4100274
 *A. A HOMERIC SIMILE.                                               4100274
  B. AN ELIZABETHAN CONCEIT.                                         4100274
  C. A METAPHYSICAL CONCEIT.                                         4100274
  D. A PROLONGED METAPHOR.                                           4100274
  E. AN EPIC PARALLELOGRAM.                                          4100274


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GIVEN THE INTRODUCTORY LINES OF *PARADISE LOST*, THE STUDENT WILL       0147
ANALYZE THE PASSAGE FOR ITS EPIC CONVENTIONS AND SHOW, BY
SELECTING A NUMBER, THE QUANTITY HE RECOGNIZES.  %2¤

  OF MANS FIRST DISOBEDIENCE, AND THE FRUIT                               72
  OF THAT FORBIDDEN TREE WHOSE MORTAL TASTE
  BROUGHT DEATH UNTO THE WORLD, AND ALL OUR WOE,
  WITH LOSS OF EDEN, TILL ONE GREATER MAN
  RESTORE US, AND REGAIN THE BLISSFUL SEAT,
  SING, HEAVENLY MUSE...
                         I THENCE
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INVOKE THY AID TO MY ADVENTUROUS SONG,
THAT WITH NO MIDDLE FLIGHT INTENDS TO SOAR
ABOVE THE AONIAN MOUNT, WHILE IT PURSUES
THINGS UNATTEMPTED YET IN PROSE OR RHYME
AND CHIEFLY THOU. O SPIRIT, THAT DOST PREFER
BEFORE ALL TEMPLES THE UPRIGHT HEART AND PURE,
INSTRUCT ME, FOR THOU KNOWST, THOU FROM THE FIRST
WAST PRESENT, AND WITH MIGHTY WINGS OUTSPREAD,
DOVE-LIKE SATST BROODING ON THE VAST ABYSS,
AND MADST IT PREGNANT. WHAT IN ME IS DARK
ILLUMINE. WHAT IS LOW RAISE AND SUPPORT,
THAT, TO THE HEIGHT OF THIS GREAT ARGUMENT,
I MAY ASSERT ETERNAL PROVIDENCE,
AND JUSTIFY THE WAYS OF GOD TO MEN.
   SAY FIRST-FOR HEAVEN HIDES NOTHING FROM THY VIEW,
NOR THE DEEP TRACT OF HELL -- SAY FIRST WHAT CAUSE
MOVED OUR GRAND PARENTS, IN THAT HAPPY STATE,
FAVORED OF HEAVEN SO HIGHLY, TO FALL OFF
FROM THEIR CREATOR, LORDS OF THE WORLD BESIDESO
WHO FIRST SEDUCED THEM TO THAT FOUL REVOLTO
   THE INFERNAL SERPENT, HE IT WAS WHOSE GUILES
STIRRED UP WITH ENVY AND REVENGE, DECEIVED
THE MOTHER OF MANKIND, WHAT TIME HIS PRIDE
HAD CAST HIM OUT OF HEAVEN, WITH ALL HIS HOST
OF REBEL ANGELS, BY WHOSE AID, ASPIRING
TO SET HIMSELF IN GLORY ABOVE HIS PEERS,
HE TRUSTED TO HAVE EQUALED THE MOST HIGH,
IF HE OPPOSED, AND, WITH AMBITIOUS AIM
AGAINST THE THRONE AND MONARCHY OF GOD,
RAISED IMPIOUS WAR IN HEAVEN, AND BATTLE PROUD,
WITH VAIN ATTEMPT. HIM THE ALMIGHTY POWER
HURLED HEADLONG FLAMING FROM THE ETHEREAL SKY,
WITH HIDEOUS RUIN AND COMBUSTION, DOWN
TO BOTTOMLESS PERDITION, THERE TO DWELL
IN ADAMANTINE CHAINS AND PENAL FIRE,
WHO DURST DEFY THE OMNIPOTENT TO ARMS.
   NINE TIMES THE SPACE THAT MEASURES DAY AND NIGHT.
TO MORTAL MEN, HE WITH HIS HORRID CREW...

DIRECTIONS - SELECT THE BEST COMPLETION. 1

THE NUMBER OF EPIC CONVENTIONS INCLUDED IN THE ABOVE PASSAGE IS 4100351
A. 1 - 2 4100351
B. 3 - 5 4100351
C. 6 - 7 4100351
*D. 8 - 9 4100351
E. 10 - 12 4100351
4100351

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0002

HOW MANY OF THE MAJOR CONVENTIONS ARE INCLUDEDO 4100352
A. 2 4100352
B. 4 4100352
C. 5 4100352
*D. 6 4100352
E. 7 4100352
4100352

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THE STUDENT WILL SHOW HIS COMPREHENSION OF *PARADISE LOST* BY 0148
SELECTING THE SUBJECT AND PURPOSE OF MILTONS EPIC. %2¤

DIRECTIONS - SELECT THE BEST COMPLETION. 1

IN THE ABOVE PASSAGE MILTON ANNOUNCES HIS SUBJECT AS THE 4100353
A. REVOLT OF THE ANGELS. 4100353
*B. FALL OF ADAM AND EVE. 4100353
C. REDEMPTION OF MANKIND. 4100353
D. FALL OF THE ANGELS. 4100353
E. PUNISHMENT OF THE ANGELS. 4100353

MILTONS PURPOSE IN WRITING *PARADISE LOST* WAS TO 4100354
A. PRAISE GOD. 4100354
B. MOVE MAN TO REPENTANCE. 4100354
*C. JUSTIFY THE WAYS OF GOD TO MAN. 4100354
D. EXPLAIN WHY THE ANGELS REVOLTED. 4100354
E. WARN MAN OF GODS OMNIPOTENCE. 4100354

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THE STUDENT WILL RECALL THE PARALLEL BETWEEN ENGLISH POLITICS AND 0149
THE REVOLT OF THE ANGELS IN *PARADISE LOST* BY SELECTING IT FROM
ALTERNATIVES. %1¤

DIRECTIONS - SELECT THE BEST COMPLETION. 1

THE POLITICAL SITUATION IN MILTONS TIME WHICH IS REFLECTED IN 4100355
PARADISE LOST IS 4100355
A. GOVERNMENT BY THE ARISTOCRACY. 4100355
*B. CIVIL WAR. 4100355
C. RELIANCE ON NATURAL RATHER THAN AUTHORITATIVE LAW. 4100355
D. INTENSE NATIONALISM. 4100355
E. TOLERANCE OF DISSENT. 4100355

****

BY SELECTING SATANS ATTITUDE THE STUDENT WILL SHOW COMPREHENSION 0150
OF SATANS EXPRESSION OF ATTITUDE FOLLOWING HIS EXPULSION. %1¤

DIRECTIONS - SELECT THE BEST COMPLETION. 1

AFTER HIS FALL FROM HEAVEN, SATAN 4100356
A. WAS REPENTENT. 4100356
*B. SAID HE WOULD RATHER RULE IN HELL THAN SERVE IN HEAVEN. 4100356
C. BEWAILED THE LOSS OF HIS POWER. 4100356
D. SAID HIS FALL WAS A LUCKY BREAK AND PROVED NOTHING. 4100356
E. SAID THAT HELL WAS NOT BAD AFTER ONE BECAME USED TO IT. 4100356

****

THE STUDENT WILL RECALL MILTONS USE OF THE PTOLEMAIC THEORY BY 0151
SELECTING ITS ADAPTABILITY TO THE STORY OF *PARADISE LOST*. %1¤

DIRECTIONS - SELECT THE BEST COMPLETION. 1

IN *PARADISE LOST* MILTON USED THE 4100357
A. COPERNICAN CONCEPTION OF THE UNIVERSE BECAUSE IT WAS 4100357

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     ADVANCED BY SEVENTEENTH CENTURY SCIENTISTS.                          4100357
   B. COPERNICAN THEORY BECAUSE IT AGREED WITH THE RELIGIOUS             4100357
     BELIEFS OF HIS AUDIENCE.                                             4100357
   C. COPERNICAN THEORY BECAUSE HE WANTED TO HAVE THE EARTH BE THE       4100357
     CENTER OF THE UNIVERSE.                                              4100357
   D. PTOLEMAIC THEORY BECAUSE HE WAS UNFAMILIAR WITH THE                4100357
     COPERNICAN THEORY.                                                   4100357
  *E. PTOLEMAIC THEORY BECAUSE IT WAS BETTER ADAPTED TO HIS STORY.       4100357

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THE STUDENT WILL SHOW HIS COMPREHENSION OF MILTONS CREATIVE                 0152
ABILITY BY SELECTING THE PRINCIPAL SOURCE OF HIS PORTRAYAL OF HELL.
%1□

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.                0002

MILTON RELIED PRIMARILY ON WHICH OF THE FOLLOWING TO STIMULATE           4100358
HIS VIVID PORTRAYAL OF HELL□                                             4100358
  A. THE *BIBLE*                                                         4100358
  B. HOMERS *ODYSSEY*                                                    4100358
  C. DANTES *DIVINE COMEDY*                                              4100358
 *D. HIS OWN IMAGINATION                                                 4100358
  E. MARLOWES *FAUST*                                                    4100358

*************************************************************************

THE STUDENT WILL SHOW HIS COMPREHENSION OF SATAN IN *PARADISE               0153
LOST* AS A TRAGIC HERO RATHER THAN AN EPIC HERO BY SELECTING
A CLOSER PARALLEL THAN BEOWULF.  %1□

DIRECTIONS - SELECT THE BEST COMPLETION.                                       1

AS A HERO, SATAN
 *A. IS MORE LIKE MACBETH THAN BEOWULF.                                  4100359
  B. GROWS IN STATURE AS THE ACTION PROGRESSES.                          4100359
  C. FOLLOWS THE TRUE EPIC TRADITION.                                    4100359
  D. SYMBOLIZES MILTONS THEME OF THE SUPREMACY OF EVIL.                  4100359
  E. IS AN EPIC RATHER THAN TRAGIC HERO.                                 4100359

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THE STUDENT WILL SHOW THAT HE COMPREHENDS THAT SATAN IS NOT THE             0154
TRUE HERO OF *PARADISE LOST* BY IDENTIFYING THE CORRECT ALTERNATIVE.
%1□

DIRECTIONS - SELECT THE BEST COMPLETION.                                       1

THE TRUE HERO OF *PARADISE LOST* IS                                      4100360
  A. SATAN.                                                              4100360
 *B. MANKIND.                                                            4100360
  C. MOLOCH.                                                             4100360
  D. GOD.                                                                4100360
  E. MICHAEL, THE ARCHANGEL.                                             4100360

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THE STUDENT WILL DISTINGUISH BETWEEN MILTONS AND BUNYANS                    0064
BEELZEBUB BY SHOWING HE RECOGNIZES IN *PILGRIMS PROGRESS*
WHO BEELZEBUB IS.  %1¤

DIRECTIONS - SELECT THE BEST COMPLETION.                                       1

IN %VANITY FAIR¤ BEELZEBUB REPRESENTS                                    4100086
  A. SATANS PARTNER IN THE REVOLT OF THE ANGELS.                         4100086
 *B. SATAN HIMSELF.                                                      4100086
  C. THE WORLDLY FORCES OF SATANS EVIL.                                  4100086
  D. THE REPENTINT NATURE OF SATAN.                                      4100086
  E. THE GOOD ANGEL SATAN MIGHT HAVE BEEN.                               4100086

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THE STUDENT WILL SHOW COMPREHENSION OF BROWNINGS DRAMATIC                   0173
MONOLOGUE TECHNIQUE BY SELECTING TWO ELEMENTS BROWNING EMPLOYED IN
*MY LAST DUCHESS*. %1¤

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.                0002

IN *MY LAST DUCHESS*, BROWNING EMPLOYED WHICH OF THE FOLLOWING           4100410
TECHNIQUES OF DRAMATIC MONOLOGUEO                                        4100410
  A. CONFINING HIMSELF TO DESCRIBING THE DUCHESS.                        4100410
 *B. REVEALING THE CHARACTER OF THE DUKE AND THE DUCHESS AND THE         4100410
     SETTING OF HIS MONOLOGUE.                                           4100410
  C. REVEALING THE DUKE AS GROSSLY WRONGED FOR HIS GENEROSITY TO         4100410
     THE DUCHESS.                                                        4100410
  D. REVEALING THE DUKES CHARACTER BY HIS ANSWERS TO HIS GUEST.          410041
  E. LEAVING ROOM FOR INFERENCE AS TO THE DUCHESS FATE.                  410041

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TO INDICATE HE KNOWS OF WHOM SHELLEY WROTE IN *ADONAIS*, THE                0179
STUDENT WILL SELECT THE CORRECT REFERENCE. %1¤

DIRECTIONS - SELECT THE BEST COMPLETION.                                       1

ADONAIS, IN SHELLEYS POEM BY THAT NAME, REPRESENTED                      4100443
  A. ADONIS, BELOVED BY VENUS.                                           4100443
  B. LORD BYRON.                                                         4100443
 *C. JOHN KEATS.                                                         4100443
  D. A YOUNG ITALIAN LOVER.                                              4100443
  E. THE SHEPHERD FRIEND OF ENDYMION.                                    4100443

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THE STUDENT WILL RECALL THE MOOD OF SHELLEYS POETRY BY MATCHING             0241
THE POEM WITH THE DEGREE OF JOY OR DESPONDENCY OF MOOD REFLECTED
IN THE POETRY.  %5¤

  A. *THE CLOUD*
  B. *OZYMANDIAS*
  C. *A LAMENT*
  D. *TO A SKYLARK*
  E. *ODE TO THE WEST WIND*

WHICH OF THE ABOVE POEMS EXPRESSES THE MOST SUSTAINED JOYOUSNESSO        4100586
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*A 586

IN WHICH POEM IS THE JOYOUSNESS OF THE BEGINNING CLOUDED BY 4100587
TOUCHES OF SADNESS TOWARD THE ENDO *D 4100587

WHICH OF THESE POEMS EXPRESSES A GROWING DESPONDENCY AND 4100588
SHACKLING OF A ONCE-FREE SPIRITO *E 4100588

WHICH POEM EXPRESSES THE EPITOME OF THE POETS DESPONDENCYO *C 4100589

WHICH POEM EXPRESSES A UNIVERSAL TRUTH RATHER THAN A PERSONAL 4100590
GRIEFO *B 4100590

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THE STUDENT WILL DEMONSTRATE HIS ABILITY TO COMPREHEND THE 0424
CONTENT OF SHELLEYS *ODE TO THE WEST WIND* BY SELECTING AN
ACCURATE DESCRIPTION OF A PART OF THAT ODE. %1¤

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0002

WHICH OF THE FOLLOWING PERTAINS TO THE FIRST STANZA OF SHELLEYS 4101287
ODE TO THE WEST WINDO 4101287
A. THE AUTUMN IS COMPARED TO GHOSTS. 4101287
*B. THE AUTUMN IS COMPARED TO AN ENCHANTER. 4101287
C. THE AUTUMN IS COMPARED TO DEATH. 4101287
D. THE AUTUMN IS COMPARED TO THE AUTHORS DESPONDENT FEELINGS. 4101287

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THE STUDENT WILL DEMONSTRATE HIS ABILITY TO COMPREHEND THE MOOD 0425
OF SHELLEYS *ODE TO THE WEST WIND* BY SELECTING AN ACCURATE
DESCRIPTION OF THE MOOD OF THE POEM. %1¤

DIRECTIONS - SELECT THE BEST COMPLETION. 1

AN ANALYSIS OF THE POEM *ODE TO THE WEST WIND* BY SHELLY INDICATES 1288
THAT THE MOOD OF THE POEM 1288
*A. ALTERNATES BETWEEN DESPONDENCY AND HOPEFULNESS. 4101288
B. RETAINS A COMPLETELY PESSIMISTIC POINT OF VIEW. 4101288
C. NEVER FULLY REVEALS THE POETS FEELINGS. 4101288
D. RETAINS A COMPLETELY OPTIMISTIC POINT OF VIEW. 4101288

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THE STUDENT WILL SHOW HIS KNOWLEDGE OF THE CONVENTIONS OF POETIC 0426
FORM BY CORRECTLY IDENTIFYING THE RHYME SCHEME, METER, AND DESIGN
OF SHELLEYS *ODE TO THE WEST WIND.* %3¤

SELECT THE CORRECT ANSWER FROM A LIST OF ALTERNATIVES. 0007

WHICH OF THE FOLLOWING RHYME SCHEMES DID SHELLEY EMPLOY IN *ODE 4101289
TO THE WEST WINDO* 4101289
*A. A-B-A, B-C-B, C-D-C, D-E-D, E-E 4101289
B. A-B-B-A, B-C-C-B, C-D-D-C, E-E 4101289
C. A-A-B, B-B-C, C-C-D, D-D-E, E-E 4101289
D. A-B-B-A, B-C-C-B, C-D-D-C, E-E 410 289

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THE POET EMPLOYS                                                     4101290
  A. AN INCONSISTENT RHYME SCHEME.                                   4101290
  B. A SERIES OF QUATRAINS.                                          4101290
 *C. AN INTERLOCKING RHYME SCHEME.                                   4101290
  D. ALTERNATING COUPLETS.                                           4101290

THE POETIC DESIGN USED IS CALLED                                     4101291
  A. FREE VERSE.                                                     4101291
  B. MOCK EPIC.                                                      4101291
 *C. TERZA RIMA.                                                     4101291
  D. MONOLOGUE.                                                      4101291

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THE STUDENT WILL RECOGNIZE THE DEFINITION OF THE TERM *ODE* BY          0427
SELECTING IT FROM A LIST. %1□

DIRECTIONS - SELECT THE BEST COMPLETION.                                   1

AN ODE IS A                                                          4101292
 *A. LYRICAL POEM, FORMAL IN STYLE, COMPLEX IN FORM.                 4101292
  B. TRADITIONAL POETIC FORM, DEALING WITH DEATH.                    4101292
  C. LONG NARRATIVE POEM, FORMAL IN STYLE, TELLING A STORY.          4101292
  D. TRADITIONAL FORM, SHORT AND WITTY, USING STANZAS.               4101292

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THE STUDENT WILL SHOW COMPREHENSION OF THE CHARACTERISTICS OF           0198
POPES POETRY BY SELECTING THE DESCRIPTION *NOT* CHARACTERIZED IN
POPES POETRY, THE EPIC DEVICE *NOT* USED IN *THE RAPE OF THE
LOCK,* AND POPES MOST FREQUENTLY USED DEVICE TO ACHIEVE
SATIRE.  %3□

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.            0002

WHICH OF THE FOLLOWING DESCRIPTIVES IS *NOT* CHARACTERISTIC OF       4100478
POPES POETRYO                                                        4100478
  A. DIDACTIC                                                        4100478
  B. SATIRIC                                                         4100478
 *C. LYRIC                                                           4100478
  D. RATIONALISTIC                                                   4100478
  E. EPIGRAMMATIC                                                    4100478

DIRECTIONS - SELECT THE BEST COMPLETION.                                   1

POPE USED ALL OF THE FOLLOWING EPIC DEVICES IN *THE RAPE OF THE      4100479
LOCK* *EXCEPT*                                                       4100479
  A. INVOKING THE MUSE.                                              4100479
  B. FORMALLY ANNOUNCING HIS PURPOSE.                                4100479
 *C. USING NATIONAL HEROES.                                          4100479
  D. USING MAJESTIC VERSE.                                           4100479
  E. MAINTAINING AN OBJECTIVE VIEWPOINT.                             4100479

ONE OF THE MOST FREQUENTLY REPEATED DEVICES POPE USED TO ACHIEVE     410048
SATIRE IN *THE RAPE OF THE LOCK* WAS THE                             410048
  A. INJURED INNOCENCE OF LORD PETRE.                                4100480
  B. BUMBLING EFFORTS OF THE SYLPHS TO AVERT THE CATASTROPHE.        4100480
 *C. USE OF ANTITHESIS.                                              4100480
  D. USE OF IRONY.                                                   4100480
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E. USE OF OBJECTIVITY. 4100480

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THE STUDENT WILL SHOW COMPREHENSION OF THE CONTENT OF *THE RAPE 0199
OF THE LOCK* AND POPES PURPOSES IN USING THE DEVICES HE DID IN
THIS POEM BY SELECTING THE USE FOR EACH DEVICE LISTED IN THE
POEM. %7¤

DIRECTIONS - SELECT THE BEST COMPLETION. 1

POPE USED THE SYLPH MACHINERY IN *THE RAPE OF THE LOCK* TO 4100481
*A. PARODY THE EPIC USE OF MYTHOLOGY. 4100481
B. PROVIDE HUMAN INTERVENTION IN THE AFFAIRS OF THE GODS. 4100481
C. MOTIVATE THE SWAIN TO STEAL THE LOCK. 4100481
D. REVIVE THE ROSICRUCIAN DOCTRINE OF HUMOURS. 4100481
E. SPITE ADDISON WHO DISCOURAGED ITS USE. 4100481

POPE WROTE *THE RAPE OF THE LOCK* TO 4100482
A. SHOW THE CONSEQUENCES OF IMPULSIVENESS. 4100482
*B. SHOW THE ABSURDITY OF A QUARREL BETWEEN LORD PETER AND 4100482
MISS FERMOR. 4100482
C. JUSTIFY THE ACTIONS OF LORD PETER. 4100482
D. JUSTIFY THE ESTRANGEMENT BETWEEN THE PETRE AND FERMOR 0482
FAMILIES. 4100482
E. SHOW THE SILLINESS OF MISS FERMOR. 4100482

POPE USED THE GAME OF OMBRE IN *THE RAPE OF THE LOCK* TO 4100483
A. SHOW THE FOOLISHNESS OF GAMBLING. 4100483
B. SHOW HOW THE COURT MEMBERS WASTED THEIR AFTERNOONS. 4100483
*C. MIMIC EPIC BATTLES. 4100483
D. MIMIC EPIC ENTERTAINMENTS AND SPORTS. 4100483
E. FEVEAL LORD PETERS CRAFTINESS OF STRATEGY. 4100483

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0002

AT THE END OF *THE RAPE OF THE LOCK* WHAT HAPPENS TO THE LOCKO 4100484
A. LORD PETER HIDES IT IN HIS WATCH FOB. 4100484
B. IT FALLS INTO THE FIRE AND EMERGES AS A SALAMANDER. 4100484
*C. IT ASCENDS INTO HEAVEN TO BECOME A STAR. 4100484
D. MISS FERMOR RECOVERS IT AND HAS IT MADE INTO A HAIRPIECE. 4100484
E. ARIEL RESCUES IT, PRONOUNCES INCANTATIONS OVER IT, AND TURNS 4100484
IT INTO A SYLPH. 4100484

DIRECTIONS - SELECT THE BEST COMPLETION. 1

POPE SAYS THAT THE LASTING FAME OF MISS FERMORS LOCK WILL BE DUE 4100485
TO ITS 4100485
A. BECOMING A CONSTELLATION. 4100485
B. BECOMING A SUPERNATURAL CREATURE. 4100485
*C. PERPETUATION BY THE MUSE. 4100485
D. PERPETUATION BY THE FEUD OF THE TWO FAMILIES. 4100485
E. EVENTUAL RETURN TO THE DUST OF THE COSMOS FROM WHICH IT 4100485
ORIGINALLY EMERGED. 4100485

POPES *THE RAPE OF THE LOCK* IS CALLED A MOCK EPIC BECAUSE 4100486
*A. IT DEALS IN EPIC STYLE WITH A TRIVIAL THEME. 4100486
B. POPE MOCKS MISS FERMORS AGITATION OVER WHAT SHE SHOULD 4100486
CONSIDER A COMPLIMENT. 4100486
C. IT MAKES FUN OF THE *ILIAD*. 4100486

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  D. IT IS WRITTEN IN HUMOROUS COUPLETS INSTEAD OF DIGNIFIED        4100486
     BLANK VERSE LIKE MILTONS.                                      4100486
  E. IT IS NOT A TRUE NATIONAL EPIC.                                4100486

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.          000

WHAT BACKGROUND WOULD *NOT* ENHANCE THE UNDERSTANDING OF *THE       4100487
RAPE OF THE LOCK*0                                                  4100487
  A. A KNOWLEDGE OF MYTHOLOGY                                       4100487
  B. A KNOWLEDGE OF THE ROSICRUCIAN DOCTRINE                        4100487
 *C. A KNOWLEDGE OF THE RELATIONSHIP BETWEEN THE TWO INVOLVED       4100487
     FAMILIES BEFORE THE RAPE                                       4100487
  D. A KNOWLEDGE OF THE GAME OF OMBRE PLAYED BEFORE THE RAPE        4100487
  E. A KNOWLEDGE OF CLASSICAL POETRY                                4100487

***********************************************************************

THE STUDENT WILL ANALYZE POPES *THE RAPE OF THE LOCK* AS              0200
COMPARED TO THE *DUNCIAD* BY IDENTIFYING DISTINCT CHARACTERISTICS
OF EACH FROM A LIST OF ALTERNATIVE CHARACTERISTICS.  %1¤

DIRECTIONS - SELECT THE BEST COMPLETION.                                 1

IN COMPARING THE MERIT VALUE OF POPES *DUNCIAD* WITH *THE RAPE OF   4100488
THE LOCK*, THE *DUNCIAD* IS CONSIDERED                              4100488
  A. SUPERIOR BECAUSE IT DEALS WITH LITERARY CRITICISM.             4100488
  B. SUPERIOR BECAUSE IT IS SERIOUS IN TONE.                        4100488
  C. SUPERIOR BECAUSE IT DEALS WITH THE IMPORTANT WRITERS AND       4100488
     CRITICS OF THE TIME.                                           4100488
 *D. INFERIOR BECAUSE IT IS SO TOPICAL AND SAVAGE IN TONE.          4100488
  E. INFERIOR BECAUSE IT IS NOT WITTY.                              4100488

***********************************************************************

THE STUDENT WILL SHOW KNOWLEDGE OF POPES BACKGROUND BY                0201
INDICATING HOW POPE MADE HIS FORTUNE. %1¤

DIRECTIONS - SELECT THE BEST COMPLETION.                                 1

POPE IS CONSIDERED THE FIRST ENGLISH INDEPENDENT MAN OF LETTERS.    4100489
HE MADE HIS FORTUNE THROUGH                                         4100489
  A. WRITING *THE RAPE OF THE LOCK*.                                4100489
 *B. TRANSLATING HOMERS EPICS.                                      4100489
  C. WRITING LITERARY CRITICISM.                                    4100489
  D. EDITING THE *SCRIBLERUS* MAGAZINE.                             4100489
  E. TEACHING AT OXFORD.                                            4100489

***********************************************************************

THE STUDENT WILL APPLY KNOWLEDGE OF POPES CHARACTER FIGURE BY         0202
INDICATING THE EIGHTEENTH CENTURY FIGURE *LEAST* LIKELY TO BE
INVITED BY POPE TO A FORMAL PARTY.  %1¤

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.          0002

IF POPE WERE ENTERTAINING AT A FORMAL PARTY AT TWICKENHAM, BEFORE   4100490
THE PUBLICATION OF *THE RAPE OF THE LOCK*, WHICH ONE OF THE         4100490
FOLLOWING EIGHTEENTH CENTURY FIGURES WOULD HE BE THE LEAST LIKELY   4100490
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TO INVITED                                                                   4100490
  A. JONATHAN SWIFT                                                          4100490
  B. JOSEPH ADDISON                                                          4100490
  C. RICHARD STEELE                                                          4100490
  D. DR. ARBUTHNOT                                                           4100490
 *E. SAMUEL JOHNSON                                                          4100490

************************************************************************************

THE STUDENT IDENTIFIES THE SPIRIT AND STYLE OF RALEIGH IN A POEM                0213
NOT PREVIOUSLY STUDIED BY SELECTING HIM AS THE AUTHOR OF *THE
SILENT LOVER.*

DIRECTIONS - SELECT THE BEST COMPLETION.                                           1

PASSIONS ARE LIKENED BEST TO FLOODS AND STREAMS.                             4100524
  THE SHALLOW MURMUR, BUT THE DEEP ARE DUMB,                                 4100524
SO, WHEN AFFECTION YIELDS DISCOURSE, IT SEEMS                                4100524
  THE BOTTOM IS BUT SHALLOW WHENCE THEY COME.                                4100524
THEY THAT ARE RICH IN WORDS, IN WORDS DISCOVER                               4100524
THAT THEY ARE POOR IN THAT WHICH MAKES A LOVER.                              4100524
                                                                             4100524
                                                                             4100524
WRONG NOT, SWEET EMPRESS OF MY HEART,                                        4100524
  THE MERIT OF TRUE PASSION                                                  4100524
WITH THINKING THAT HE FEELS NO SMART                                         4100524
  THAT SUES FOR NO COMPASSION.                                               4100524
                                                                             4100524
                                                                             4100524
SILENCE IN LOVE BETRAYS MORE WOE                                             4100524
  THAN WORDS, THOUGH NEVER SO WITTY,                                         4100524
A BEGGAR THAT IS DUMB, YOU KNOW,                                             4100524
  MAY CHALLENGE DOUBLE PITY.                                                 4100524
                                                                             4100524
                                                                             4100524
THEN WRONG NOT, DEAREST TO MY HEART                                          4100524
  MY TRUE, THOUGH SECRET PASSION.                                            4100524
HE SMARTETH MOST THAT HIDES HIS SMART,                                       4100524
  AND SUES FOR NO COMPASSION.                                                4100524
                                                                             4100524
                                                                             4100524
THE ABOVE IS A                                                               4100524
  A. SONNET BY SHAKESPEARE.                                                  4100524
  B. SONNET BY SIDNEY.                                                       4100524
  C. LYRIC BY SPENSER.                                                       4100524
 *D. LYRIC BY RALEIGH.                                                       4100524
  E. SONG BY SHAKESPEARE.                                                    4100524

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THE STUDENT WILL SHOW HIS COMPREHENSION OF THE SPENSERIAN SONNET                0214
FORM BY SELECTING THE CORRECT FORM AND AUTHOR FROM A LIST OF FIVE
CHOICES.  %1D

DIRECTIONS - SELECT THE BEST COMPLETION.                                           1

  OFT WHEN MY SPIRIT DOTH SPREAD HER BOLDER WINGS,                           4100525
  IN MIND TO MOUNT UP TO THE PUREST SKY,                                     4100525
  IT DOWN IS WEIGHED WITH THOUGHT OF EARTHLY THINGS,                         4100525
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   AND CLOGD WITH BURDEN OF MORTALITY.                                  4100525
                                                                        4100525
                                                                        4100525
   WHERE WHEN THAT SOVERAGNE BEAUTY IT DOTH SPY,                        4100525
   RESEMBLING HEAVENS GLORY IN HER LIGHT,                               4100525
   DRAWNE WITH SWEET PLEASURES BAYT, IT BACK DOTH FLY,                  4100525
   AND UNTO HEAVEN FORGETS HER FORMER FLIGHT.                           4100525
                                                                        4100525
                                                                        4100525
   THERE MY FRAIL FANCY, FED WITH FULL DELIGHT,                         4100525
   DOTH BATHE IN BLISSE, AND MANTLETH MOST AT EASE.                     4100525
   HE THINKS OF OTHER HEAVEN, BUT HOW IT MIGHT                          4100525
   HER HARTS DESIRE WITH MOST CONTENTMENT PLEASE                        4100525
   HART NEED NOT WISH NONE OTHER HAPPINESSE,                            4100525
   BUT HERE ON EARTH TO HAVE SUCH HEAVENS BLISSE.                       4100525
                                                                        4100525
                                                                        4100525
THE ABOVE IS A                                                          4100525
  A. SONNET BY RALEIGH.                                                 4100525
  B. SONNET BY SHAKESPEARE.                                             4100525
 *C. SONNET BY SPENSER.                                                 4100525
  D. STANZA FROM *THE FAERIE QUEEN*.                                    4100525
  E. LYRIC BY MARLOWE.                                                  4100525

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THE STUDENT WILL SHOW THAT HE RECOGNIZES THE ADVANTAGES OF THE             0215
SPENSERIAN STANZA BY IDENTIFYING THE STATEMENT THAT IS *NOT* AN
ADVANTAGE.  %1□

DIRECTIONS - SELECT THE BEST COMPLETION.                                      1

THE SPENSERIAN STANZA HAS ALL THE FOLLOWING ADVANTAGES *EXCEPT*         4100526
  A. THE RHYME SCHEME FOSTERS TIGHTNESS OF THOUGHT.                     4100526
  B. THE RHYME SCHEME PROMOTES UNITY OF EFFECT.                         4100526
  C. THE ALEXANDRINE ADDS DIGNITY TO THE END.                           4100526
  D. THE ALEXANDRINE PERMITS SUMMARY AND EPIGRAMMATIC EXPRESSION.       4100526
 *E. THE ALEXANDRINE AFFORDS OPPORTUNITY TO END WITH A CRISP,           4100526
     QUICKENED PACE.                                                    4100526

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BY SELECTING THE CORRECT COMPLETION TO A STATEMENT ABOUT THE               0216
SPENSERIAN STANZA, THE STUDENT SHOWS KNOWLEDGE OF THE SPENSERIAN
STANZA FROM A LIST OF SEVERAL DESCRIPTIVES.  %1□

DIRECTIONS - SELECT THE BEST COMPLETION.                                      1

THE SPENSERIAN STANZA                                                   4100527
  A. HAS EIGHT LINES WITH THE SAME RHYME SCHEME AS THE SPENSERIAN       4100527
     SONNET.                                                            4100527
 *B. HAS THE SAME RHYME SCHEME AS THE FIRST THREE QUATRAINS OF          4100527
     THE SPENSARIAN SONNET AND A COUPLET ENDING WITH AN                 4100527
     ALEXANDRINE.                                                       410052

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THE STUDENT RECALLS THAT THE SPENSERIAN STANZA WAS ALSO USED BY            0217
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FOUR OF THE FOREMOST ENGLISH ROMANTIC POETS BY IDENTIFYING THE
POETS BY NAME.  %1□

DIRECTIONS - SELECT THE BEST COMPLETION.                                    1

THE SPENSERIAN STANZA                                                 4100528
  A. IS CALLED BY THIS NAME BECAUSE SPENSER IS THE ONE POET WHO       4100528
     USED IT.                                                         4100528
  B. IS REALLY A FORM DEVISED THROUGH THE COLLABORATION OF            4100528
     SPENSER AND SHAKESPEARE.                                         4100528
 *C. WAS WIDELY IMITATED BY LATER POETS, PARTICULARLY BURNS,          4100528
     BYRON, SHELLEY AND KEATS.                                        4100528
  D. WAS WIDELY CRITICIZED BY BURNS, BYRON, SHELLEY AND KEATS         4100528
     BECAUSE IT WAS TOO RESTRICTIVE FOR THEIR LIBERAL TASTES.         4100528
  E. IS A FORM NO MODERN POET WOULD USE.                              4100528

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THE STUDENT WILL RECALL HIS KNOWLEDGE OF SPENSERS *FAERIE QUEEN*         0220
BY SELECTING THE *FALSE* STATEMENT CONCERNING THE FAERIE
QUEEN.  %1□

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.             0002

WHICH ONE OF THE FOLLOWING STATEMENTS CONCERNING *THE FAERIE          4100545
QUEEN* IS *FALSE*O                                                    4100545
  A. IT IS THE LONGEST WELL-KNOWN POEM IN THE ENGLISH LANGUAGE.       4100545
  B. SPENSERS PURPOSE IN WRITING IT WAS TO FASHION A GENTLEMAN        4100545
     OR NOBLE PERSON IN VIRTUOUS AND GENTLE DISCIPLINE.               4100545
 *C. SPENCER SHOWED HOW IMPOSSIBLE IT WAS TO ATTAIN THE IDEALS OF     4100545
     KNIGHTHOOD.                                                      4100545
  D. IT IS ALLEGORICAL.                                               4100545
  E. THE TITLE *THE FAERIE QUEEN* REFERRED TO QUEEN ELIZABETH.        4100545

*****************************************************************************

THE STUDENT WILL RECOGNIZE THE RHYME SCHEME SHAKESPEARE EMPLOYED         0414
IN WRITING HIS SONNETS BY IDENTIFYING THE CORRECT RHYTHMICAL
PATTERN.  %1□

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.             0002

WHICH OF THE FOLLOWING RHYME SCHEMES DID SHAKESPEARE EMPLOY IN        4101248
WRITING HIS SONNETSO                                                  4101248
  A. A B C D E A B C D E E F E F                                      4101248
  B. A A B B C C D D E E F F G G                                      4101248
 *C. A B A B C D C D E F E F G G                                      4101248
  D. A B B A C B A A B C C D D E                                      4101248

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THE STUDENT WILL DEMONSTRATE KNOWLEDGE OF SHAKESPEAREAN SONNETS BY       0415
CORRECTLY IDENTIFYING THE PART OF A SHAKESPEAREAN SONNET IN WHICH
THE UNDERLYING THEME IS OFTEN TO BE FOUND. %1□

DIRECTIONS - SELECT THE BEST COMPLETION.                                    1

THE UNDERLYING THEME OF A SHAKESPEAREAN SONNET IS TO BE FOUND         4101249
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  A. IN THE OCTAVE.                                                    4101249
 *B. IN THE CONCLUDING COUPLET.                                        4101249
  C. IN THE LAST QUATRAIN.                                             4101249
  D. IN THE OPENING QUATRAIN.                                          4101249


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THE STUDENT WILL COMPREHEND THE MEANING OF A SHAKESPEAREAN SONNET        0416
BY INTERPRETING A WORD, PHRASE, LINE OR THE INTERRELATIONSHIPS
AMONG THE IDEAS PRESENTED.  %11¤

1.  SHALL I COMPARE THEE TO A SUMMERS DAYO                               0109
2.  THOU ART MORE LOVELY AND MORE TEMPERATE.                          4101250
3.  ROUGH WINDS DO SHAKE THE DARLING BUDS OF MAY,                     4101250
4.  AND SUMMERS LEASE HATH ALL TOO SHORT A DATE.                      4101250
                                                                      4101250
                                                                      4101250
5.  SOMETIMES TOO HOT THE EYE OF HEAVEN SHINES,                       4101250
6.  AND OFTEN IS HIS GOLD COMPLEXION DIMMED,                          4101250
7.  AND EVERY FAIR FROM FAIR SOMETIME DECLINES,                       4101250
8.  BY CHANCE, OR NATURES CHANGING COURSE, UNTRIMMED.                 4101250
                                                                      4101250
                                                                      4101250
9.  BUT THEY ETERNAL SUMMER SHALL NOT FADE                            4101250
10. NOR LOSE POSSESSION OF THAT FAIR THOU OWEST,                      4101250
11. NOR SHALL DEATH BRAG THOU WANDEREST IN HIS SHADE,                 4101250
12. WHEN IN ETERNAL LINES TO TIME THOU GROWEST ---                    4101250
                                                                      4101250
                                                                      4101250
13. SO LONG AS MEN CAN BREATHE, OR EYES CAN SEE,                      4101250
14. SO LONG LIVES THIS,  AND THIS GIVES LIFE TO THEE.                 4101250

IN LINE TWO, THE WORD *TEMPERATE* IS SIMILAR IN MEANING TO            4101250
  A. TEMPERATURE.                                                     4101250
  B. ABLAZE.                                                          4101250
  C. OPINIONATED.                                                     4101250
 *D. MODERATE.                                                        4101250

IN LINE FOUR, THE POET EXPRESSES THE FEELING THAT SUMMER              4101251
  A. IS NON-EXISTENT.                                                 4101251
 *B. IS TOO SHORT IN DURATION.                                        4101251
  C. BRINGS TO MIND PAINFUL RECOLLECTIONS.                            4101251
  D. IS A COSTLY VENTURE.                                             4101251

IN LINE FIVE, THE *EYE OF HEAVEN* REFERS TO                           4101252
  A. GOD.                                                             4101252
  B. A STAR.                                                          4101252
 *C. THE SUN.                                                         4101252
  D. THE POET.                                                        4101252

IN LINE SIX, *GOLD COMPLEXION* REFERS TO THE                          4101253
  A. GIRLS BEAUTY.                                                    4101253
  B. POETS BLINDNESS.                                                 4101253
 *C. SUNS RADIANCE.                                                   4101253
  D. STARS BRIGHTNESS.                                                4101253

LINES SEVEN AND EIGHT INDICATE THAT THE POET                          4101254
  A. CANNOT DECIDE BETWEEN TWO FAIR DAMSELS.                          4101254
  B. CONSIDERS WOMEN EXTREMELY FICKLE.                                4101254
  C. THINKS ANY BEAUTIFUL OBJECT WILL REMAIN SO THROUGH ETERNITY.     4101254
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D. FEELS THAT EVERY BEAUTIFUL THING WILL EVENTUALLY LOSE SOME 4101254
OF ITS BEAUTY. 4101254

IN LINE EIGHT, THE WORD *UNTRIMMED* MEANS 4101255
A. SECLUDED BY NATURE. 4101255
*B. DEPRIVED OF ITS BEAUTY. 4101255
C. BLINDED BY LOVE. 4101255
D. MADE MORE POWERFUL. 4101255

THE MOOD WHICH BEST DESCRIBES LINE NINE IS ONE OF 4101256
A. DESPONDENCY. 4101256
B. HOPELESSNESS. 4101256
*C. CERTAINTY. 4101256
D. MADNESS. 4101256

DEATH IN LINE ELEVEN 4101257
A. REFERS TO A JEALOUS SUITOR. 4101257
B. REFERS TO AN ACCOMPLICE OF THE POET. 4101257
*C. MEANS THE CONDITION OF BEING DEAD. 4101257
D. IS MISTAKENLY CAPITALIZED. 4101257

IN LINE TWELVE, *ETERNAL LINES* 4101258
A. AND *ETERNAL SUMMER* %LINE 9п CONVEY THE SAME THOUGHT. 4101258
*B. REFER TO THE SONNET ITSELF. 4101258
C. INDICATE THE POETS DISGUST WITH HIS OWN AGE. 4101258
D. REFER TO FORMER LOVE LETTERS. 4101258

THE WORD *MEN,* AS USED IN LINE THIRTEEN, 4101259
A. INCLUDES ONLY THOSE OF THE 16TH CENTURY. 4101259
*B. INCLUDES MEN OF THE 16TH CENTURY AS WELL AS ALL FUTURE 4101259
GENERATIONS. 4101259
C. EXCLUDES THE LIVING. 4101259
D. EXCLUDES CONTEMPORARY READERS. 4101259

IN LINE FOURTEEN, *THIS* REFERS TO THE POETS 4101260
*A. POEM. 4101260
B. PHYSICAL BEING. 4101260
C. ABILITY. 4101260
D. NATIVE COUNTRY. 4101260

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THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF POETIC CONVENTIONS 0474
BY SELECTING THE CONVENTIONAL FORMS OF THE SHAKESPEAREAN
SONNET. %5п

SELECT THE CORRECT ANSWER FROM A LIST OF ALTERNATIVES. 0007

A SHAKESPEAREAN SONNET CONTAINS HOW MANY LINESO 4101521
A. NINE 4101521
B. ELEVEN 4101521
*C. FOURTEEN 4101521
D. TWENTY 4101521

THE CONVENTIONAL METER IS 4101522
A. IAMBIC TETRAMETER. 4101522
B. ANAPESTIC PENTAMETER. 4101522
C. TROCHAIC TETRAMETER. 4101522
*D. IAMBIC PENTAMETER. 4101522

THE LINES ARE ORGANIZED INTO 4101523
*A. THREE QUATRAINS AND A COUPLET. 4101523
B. AN OCTAVE AND A SESTET. 4101523
C. TWO SESTETS AND A COUPLET. 4101523
D. A QUATRAIN AND A SESTET. 4101523

A CONCENTRATED STATEMENT OF THEME OR APPLICATION OF THE MAJOR 4101524
IDEA IS GENERALLY FOUND IN THE 4101524
A. OCTAVE. 4101524
B. SESTET. 4101524
C. QUATRAIN. 4101524
*D. COUPLET. 4101524

THE RHYME SCHEME CAN BE INDICATED BY 4101525
A. ABBAABBA CDCDCD 4101525
B. ABCABC CDECDE EE 4101525
*C. ABAB CDCD EFEF GG 4101525
D. AABB CCCDDD 4101525

* * *

THE STUDENT, BY APPLYING HIS KNOWLEDGE OF STYLE AND VERSE FORM TO 0221
THE FOLLOWING UNKNOWN PASSAGE, WILL SELECT THE PROBABLE AUTHOR. %1¤

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0002

THE IDEALS OF KNIGHTHOOD ARE EXPRESSED IN THE FOLLOWING PASSAGE - 4100546
I MADE THEM LAY THEIR HANDS IN MINE AND SWEAR 4100546
TO REVERENCE THE KING, AS IF HE WERE 4100546
THEIR CONSCIENCE, AND THEIR CONSCIENCE AS THEIR KING 4100546
TO BREAK THE HEATHEN AND UPHOLD THE CHRIST, 4100546
TO RIDE ABROAD REDRESSING HUMAN WRONGS, 4100546
TO SPEAK NO SLANDER, NO, NOR LISTEN TO IT, 4100546
TO HONOR HIS OWN WORD AS IF HIS GODS, 4100546
TO LEAD SWEET LIVES IN PUREST CHASTITY, 4100546
TO LOVE ONE MAIDEN ONLY, CLEAVE TO HER, 4100546
AND WORSHIP HER BY YEARS OF NOBLE DEEDS 4100546
UNTIL THEY WON HER. 4100546
4100546
4100546

WHICH OF THE FOLLOWING WRITERS ON MEDIEVAL THEMES COMPOSED THE 0546
POEM¤ 546
A. CHAUCER 4100546
B. SPENSER 4100546
C. KEATS 4100546
D. SCOTT 4100546
*E. TENNYSON 4100546

* * *

THE STUDENT WILL RECALL THE THEMES WORDSWORTH EXPRESSES IN HIS 0240
POETRY WITH THE POEMS IN WHICH THEY APPEAR BY MATCHING THEM. %5¤

MATCH THE THEME BELOW WITH THE TITLE ABOVE. 22

A. THE WORLD IS TOO MUCH WITH US
B. THE TABLES TURNED
C. INTIMATIONS OF IMMORTALITY
D. LINES COMPOSED A FEW MILES ABOVE TINTERN ABBEY

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  C. LONDON, 1802

THE POET INVOKES THE SPIRIT OF MILTON TO AROUSE THE ENGLISH FROM       4100581
THEIR INDIFFERENCE TOWARD THE FRENCH STRUGGLE FOR LIBERTY.  *E         4100581

WORDSWORTH BEMOANS MANS INABILITY TO SEE THE DIVINE IN NATURE          4100582
AMIDST THE INDUSTRIALIZED CIVILIZATION WHICH IS DEVELOPING.  *A        4100582

MAN CAN LEARN MORE FROM NATURE THAN FROM BOOKS.  *B                    4100583

MAN ENTERS THIS WORLD WITH A DIVINE SPIRIT WHICH IS GRADUALLY          4100584
CROWDED OUT BY MUNDANE PRE-OCCUPATIONS.  *C                            4100584

WHILE NATURE BROUGHT HIM SENSUAL ENJOYMENT IN HIS EARLY YEARS, TO      4100585
HIS LATER YEARS SHE BROUGHT CONSOLATION, STRENGTH AND SERENITY.        4100585
*D                                                                         585

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THE STUDENT WILL RECOGNIZE THE MOST SPECIFIC AND CORRECT LITERARY         0242
CLASSIFICATION OF *CROSSING THE BAR* BY CHOOSING IT FROM A LIST. %1□

DIRECTIONS - SELECT THE BEST COMPLETION.                                     1

THE MOST SPECIFIC LITERARY CLASSIFICATION OF THIS POEM IS                 0591
  A. SEA LYRIC                                                         4100591
 *B. LYRICAL ALLEGORY                                                  4100591
  C. ALLEGORIC ANAGRAM                                                 4100591
  D. MEDITATIVE POETRY                                                 4100591
  E. LYRICAL PARALLEL                                                  4100591

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THE STUDENT WILL SHOW HIS COMPREHENSION OF THE CONTENT AND                0251
SYMBOLISM OF BLAKES POETRY BY SELECTING THE BEST COMPLETION TO A
STATEMENT.  %2□


DIRECTIONS - SELECT THE BEST COMPLETION.                                     1

IN *THE CLOD AND THE PEBBLE*, BLAKE SUGGESTS THAT                      4100624
  A. ALL LOVE IS SELFISH.                                              4100624
 *B. THERE ARE TWO KINDS OF LOVE, SELFISH AND SELF-LESS.               4100624
  C. SELFISH LOVE PREDOMINATES.                                        4100624
  D. SELFISH PEOPLE CAN BE TAUGHT TO BE UNSELFISH.                     4100624
  E. SELFLESS PEOPLE ARE TOO IDEALISTIC.                               4100624

IN *THE TIGER,* BLAKE                                                  4100625
  A. ASKS GOD WHY HE MADE EVIL.                                        4100625
 *B. SUGGESTS THAT THE FORCES OF EVIL ARE NEVER UNDERSTOOD.            4100625
  C. ATTACKS THE TIGER FOR HIS FEROCIOUSNESS.                          4100625
  D. ADVOCATES THAT THE TIGER LEARN FROM THE GENTLENESS OF THE         4100625
     LAMB.                                                             4100625
  E. SUGGESTS THAT THE TIGER IS NOT REALLY MENACING IF WE              4100625
     UNDERSTAND HIM.                                                   4100625

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HE STUDENT WILL SHOW COMPREHENSION OF *THE SEAFARER* BY                0270
ELECTING THE UNIVERSAL THEME IN THE POEM. %1□

IRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.            0002

HAT UNIVERSAL THEME IS REVEALED IN *THE SEAFARER*0                  4100672
 A. THE SEA IS A DANGER TO BE AVOIDED.                              4100672
 B. THE SEA REPRESENTS GLORIOUS ADVENTURE.                          4100672
 C. THE SEA CEMENTS SOCIAL RELATIONSHIPS AMONG THE SAILORS.         4100672
 D. THE SEA REPRESENTS FREEDOM FROM CONFORMITY.                     4100672
*E. ADVENTURE CAN BE SEEN FROM TWO POINTS OF VIEW.                  4100672


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HE STUDENT, BY SELECTING THE EARLIEST ENGLISH POEM WITH IDENTIFIABLE   0275
ATE AND AUTHOR, WILL DEMONSTRATE HIS KNOWLEDGE OF ANCIENT POEMS
ND AUTHORS. %1□

IRECTIONS - SELECT THE BEST COMPLETION.                                   1

HE MOST ANCIENT ENGLISH POEM WHICH HAS AN IDENTIFIABLE DATE AND     4100677
UTHOR IS                                                            4100677
 A. *BEOWULF*.                                                      4100677
 B. *THE SEAFARER.*                                                 4100677
 C. *LE MORTE D ARTHUR*.                                            4100677
*D. *CAEDMONS HYMN.*                                                4100677
 E. *THE SHEPHERDS LAMENT.*                                         4100677


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IVEN AN UNFAMILIAR POEM. THE STUDENT WILL ANALYZE THE POEM             0324
FIRE AND ICE* BY DEMONSTRATING HIS ABILITY TO INFER IMPLICATIONS
F LITERAL MEANING BY SELECTING THE APPROPRIATE CONCLUSION.
ARAPHRASING THE WRITERS ATTITUDE, RECOGNIZING SYMBOLS, SEEING
ELATIONSHIPS, AND RECOGNIZING THE CENTRAL IDEA.  %10□

IRECTIONS - READ THE FOLLOWING POEM. CIRCLE THE LETTER OF THE          0096
            ANSWER WHICH BEST COMPLETES EACH QUESTION.
 SOME SAY THE WORLD WILL END IN FIRE,
 SOME SAY IN ICE.
 FROM WHAT IVE TASTED OF DESIRE
 I HOLD WITH THOSE WHO FAVOR FIRE.
 BUT IF IT HAD TO PERISH TWICE,
 I THINK I KNOW ENOUGH OF HATE
 TO SAY THAT FOR DESTRUCTION ICE
 IS ALSO GREAT
 AND WOULD SUFFICE.

NE CAN CONCLUDE THAT                                                4100810
 A. EVERYONE SAYS THE WORLD WILL END.                               4100810
 B. MOST PEOPLE SAY THE WORLD WILL END IN FIRE.                     4100810
 C. MOST PEOPLE SAY THE WORLD WILL END IN ICE.                      4100810
*D. THERE ARE DIFFERING OPINIONS.                                   4100810

HE SPEAKER AGREES WITH                                              4100811
*A. THOSE WHO FAVOR FIRE.                                           4100811
 B. THOSE WHO FAVOR ICE.                                            4100811
 C. BOTH A AND B.                                                   4100811
 D. NONE OF THE ABOVE.                                              4100811
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THE SPEAKER SAYS THAT HE IS FAMILIAR WITH                                4100812
 *A. BOTH DESIRE AND HATE.                                               4100812
  B. NEITHER DESIRE NOR HATE.                                            4100812
  C. ONLY DESIRE.                                                        4100812
  D. ONLY HATE.                                                          4100812

AS FOR DESTRUCTIVE POWER,                                                4100813
  A. ICE IS GREATER THAN FIRE.                                           4100813
  B. FIRE IS GREATER THAN ICE.                                           4100813
 *C. BOTH FIRE AND ICE ARE GREAT.                                        4100813
  D. NEITHER FIRE NOR ICE IS GREAT.                                      4100813

IN THIS POEM, *FIRE* SPECIFICALLY SYMBOLIZES                             4100814
  A. HELL.                                                               4100814
  B. PASSION.                                                            4100814
  C. DESTRUCTION.                                                        4100814
 *D. DESIRE.                                                             4100814

IN THIS POEM, *ICE* SPECIFICALLY SYMBOLIZES                              4100815
  A. ALOOFNESS.                                                          4100815
 *B. HATE.                                                               4100815
  C. RIGIDITY.                                                           4100815
  D. FRIGIDITY.                                                          4100815

IN THIS POEM, FIRE AND ICE ARE PHYSICAL DESTRUCTIVE FORCES               4100816
REPRESENTING                                                             4100816
 *A. ABSTRACT, DESTRUCTIVE FORCES IN LIFE.                               4100816
  B. THE TWO HEMISPHERES OR EXTREMES OF TEMPERATURE.                     4100816
  C. THE ULTIMATE MEANS OF THE WORLDS DESTRUCTION.                       4100816
  D. THE BEGINNING AND ENDING OF THE WORLD.                              4100816

IN THIS POEM, *DESIRE* IS COMPARABLE TO                                  4100817
  A. PASSION.                                                            4100817
 *B. LOVE.                                                               4100817
  C. WANT.                                                               4100817
  D. LUST.                                                               4100817

THESE FORCES ARE BOTH                                                    4100818
  A. HARMLESS AND OPPOSITE.                                              4100818
  B. DESTRUCTIVE AND ALIKE.                                              4100818
 *C. OPPOSITE AND DESTRUCTIVE.                                           4100818
  D. ALIKE AND HARMLESS.                                                 4100818

THE SPEAKER SUGGESTS THAT                                                4100819
  A. SINCE THE WORLD IS GOING TO PERISH ANYWAY, IT DOES NOT MAKE         4100819
     MUCH DIFFERENCE IF IT IS BY FIRE OR ICE.                            4100819
 *B. BOTH LOVE AND HATE CAN BE STRONG ENOUGH FORCES TO DESTROY              0819
     CIVILIZATION.
  C. IF WE HAD MORE LOVE, THE WORLD WOULD NOT PERISH.                    4100819
  D. SINCE THE WORLD IS GOING TO END ANYWAY, ONE SHOULD FOLLOW           4100819
     HIS DESIRES, %OR LIVE FOR TODAY□.                                   4100819

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THE STUDENT, BY IDENTIFYING EXAMPLES OF FIGURATIVE LANGUAGE AND             0407
SELECTING THE BEST EXPLANATION FOR THE EFFECT OF THE DEVICE ON
THE THOUGHT OF DONNES *DEATH, BE NOT PROUD,* WILL ANALYZE THE
FIGURATIVE DEVICES IN THE POEM. %6□
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                         JOHN DONNE                                   4101186
                                                                      4101186
                                                                      4101186
1.  DEATH, BE NOT PROUD, THOUGH SOME HAVE CALLED THEE                 410118
2.  MIGHTY AND DREADFUL, FOR THOU ART NOT SO.                         4101186
3.  FOR THOSE WHOM THOU THINK,ST THOU DOST OVERTHROW                  4101186
4.  DIE NOT. POOR DEATH, NOR YET CANST THOU KILL ME.                  4101186
5.  FROM REST AND SLEEP, WHICH BUT THY PICTURES BE,                   4101186
6.  MUCH PLEASURE, THEN FROM THEE MUCH MORE MUST FLOW,                4101186
7.  AND SOONEST OUR BEST MEN WITH THEE DO GO---                       4101186
8.  REST OF THEIR BONES AND SOULS DELIVERYO                           4101186
9.  THOU.RT SLAVE TO FATE, CHANCE, KINGS, AND DESPERATE MEN.          4101186
10. AND DOST WITH POISON, WAR, AND SICKNESS DWELL,                    4101186
11. AND POPPY OR CHARMS CAN MAKE US SLEEP AS WELL                     4101186
12. AND BETTER THAN THY STROKE. WHY SWELL,ST THOU THENO               4101186
13. ONE SHORT SLEEP PAST, WE WAKE ETERNALLY,                          4101186
14. AND DEATH SHALL BE NO MORE. DEATH, THOU SHALT DIEO                4101186

WHICH OF THE FOLLOWING IS *NOT* EVIDENCE THAT DONNE PERSONIFIES       4101186
DEATHO                                                                4101186
  A. DEATH IS ADDRESSED DIRECTLY.                                     4101186
  B. DEATH IS CAPITALIZED.                                            4101186
 *C. DEATH IS THE SUBJECT OF THE POEM.                                4101186
  D. DEATH IS ASKED QUESTIONS.                                        4101186

DONNE COMPARES REST AND SLEEP TO DEATH BECAUSE REST AND SLEEP ARE     4101187
  A. PLEASANT CONDITIONS AND DIMINISH DEATHS UNPLEASANTNESS.          4101187
  B. FAMILIAR CONDITIONS AND DIMINISH DEATHS STRANGENESS.             4101187
  C. USUAL CONDITIONS AND DIMINISH DEATHS UNUSUALNESS.                4101187
 *D. ALL OF THE ABOVE.                                                410118

*FROM REST AND SLEEP, WHICH BUT THY PICTURES BE,                      4101188
MUCH PLEASURE*... CAN BE SUMMARIZED AS                                4101188
  A. REST AND SLEEP ARE PALE IMITATIONS OF DEATH.                     4101188
 *B. SINCE REST AND SLEEP ARE PLEASANT, SO IS DEATH.                  4101188
  C. REST AND SLEEP BRING PLEASURE, BUT DEATH IS UNKNOWABLE.          4101188
  D. SOME ASSOCIATE REST, SLEEP, AND DEATH, BUT THEY ARE NOT           4101188
     REALLY ALIKE.                                                    4101188

THE IMPLICIT ASSUMPTION OF LINES SEVEN AND EIGHT IS                   4101189
  A. SINCE DEATH HAS POWER OVER THE BEST MEN, IT IS GREATLY TO BE     4101189
     FEARED.                                                          4101189
  B. THE BEST MEN CAN AVOID THE STING OF DEATH.                       4101189
 *C. DEATH IS A REWARD FOR GOODNESS.                                  4101189
  D. DEATH TAKES ALL MEN, INDISCRIMINATELY.                           4101189

THE FIRST EXAMPLE OF APOSTROPHE TO APPEAR IN THIS POEM IS IN          4101190
LINE                                                                  4101190
 *A. ONE.                                                             4101190
  B. TWO.                                                             4101190
  C. THREE.                                                           4101190
  D. FOUR.                                                            4101190
  E. FIVE.                                                            4101190

THAT DONNE THINKS DEATH IS TEMPORARY IS MOST COMPLETELY EXPRESSED     410119
IN THE PHRASE                                                         4101191
  A. DEATH, BE NOT PROUD. %LINE ONE¤                                  4101191
  B. FOR THOU ART NOT SO. %LINE TWO¤                                  4101191
  C. LINE NINE.                                                       4101191
  D. LINE TEN.                                                        4101191
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*E. LINE THIRTEEN. 4101191

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THE STUDENT WILL ANALYZE THE POEM *LIV* BY E. E. CUMMINGS IN REFERENCE TO POETIC CONVENTIONS BY APPLYING WHAT HE HAS LEARNED ABOUT CONVENTIONAL POETRY TO AN EXPLANATION OF THE MODERN POEM WHICH DOES NOT SEEM TO FIT THE RULES. %15□ 0408

DIRECTIONS - THE FOLLOWING POEM IS WRITTEN IN *A STYLE* WITH WHICH YOU MAY NOT BE FAMILIAR, BUT IT IS CAPABLE OF BEING EXPLAINED BY *EXTENDING THE DEFINITIONS* OF *TERMS* *USUALLY ASSOCIATED WITH POETRY*. READ THE POEM CAREFULLY AND SEE IF YOU CAN APPLY THE ANALYTICAL *TOOLS* IN A *NEW WAY*. THERE MAY BE TWO *OR MORE□ RIGHT ANSWERS, BUT THERE IS ALWAYS A BEST ANSWER. 0062

LIV

BY E. E. CUMMINGS %FROM 1X1□

1 IF EVERYTHING HAPPENS THAT CAN T BE DONE
2 %AND ANYTHINGS RIGHTER
3 THAN BOOKS
4 COULD PLAN□
5 THE STUPIDEST TEACHER WILL ALMOST GUESS
6 %WITH A RUN
7 SKIP
8 AROUND WE GO YES□
9 THERES NOTHING AS SOMETHING AS ONE

10 ONE HASN T A WHY OR BECAUSE OR ALTHOUGH
11 %AND BUDS KNOW BETTER
12 THAN BOOKS
13 DONT GROW
14 ONES ANYTHING OLD BEING EVERYTHING NEW
15 %WITH A WHAT
16 WHICH
17 AROUND WE COME WHO□
18 ONES EVERYANYTHING SO

19 SO WORLD IS A LEAF SO TREE IS A BOUGH
20 %AND BIRDS SING SWEETER
21 THAN BOOKS
22 TELL HOW□
23 SO HERE IS AWAY AND SO YOUR IS A MY
24 %WITH A DOWN
25 UP
26 AROUND AGAIN FLY□
27 FOREVER WAS NEVER TILL NOW

28 NOW I LOVE YOU AND YOU LOVE ME
29 %AND BOOKS ARE SHUTTER
30 THAN BOOKS
31 CAN BE□
32 AND DEEP IN THE HIGH THAT DOES NOTHING BUT FALL

W11

33 %WITH A SHOUT
34 EACH
35 AROUND WE GO ALL¤
36 THERES SOMEBODY CALLING WHOS WE

37 WERE ANYTHING BRIGHTER THAN EVEN THE SUN
38 %WERE EVERYTHING GREATER
39 THAN BOOKS
40 MIGHT MEAN¤
41 WERE EVERYANYTHING MORE THAN BELIEVE
42 %WITH A SPIN
43 LEAP
44 ALIVE WERE ALIVE¤
45 WERE WONDERFUL ONE TIMES ONE

THE METER OF THIS POEM IS 4101193
A. NONEXISTENT. BUT THERE IS RHYTHM. 4101193
B. IAMBIC TRIMETER. 4101193
C. ANAPESTIC TETRAMETER. 4101193
*D. ORGANIZED ACCORDING TO STANZAS RATHER THAN LINES. 4101193

LINES TWO AND FOUR OF EACH STANZA 4101194
*A. EXPRESS CUMMINGS SUSPICION OF THE WORTH OF ACADEMIC 4101194
ACTIVITY. 4101194
B. EXPRESS CUMMINGS HATE FOR SCHOOL. 4101194
C. REVEAL THOSE QUALITIES WHICH MAKE LOVE IMPOSSIBLE. 4101194
D. EXAULT THE WORTH OF ACADEMIC ACTIVITY. 4101194

THE WORD *STUPIDEST* %LINE FIVE¤ IS AN EXAMPLE OF 4101195
A. CUMMINGS IGNORANCE. 4101195
B. A TYPOGRAPHICAL ERROR. 4101195
C. THE NEED TO SUIT WORD CHOICE TO THE DEMANDS OF METER. 4101195
*D. CUMMINGS POKING FUN AT ACADEMIC ACTIVITY. 4101195

THE ONLY THING THAT CUMMINGS DOES *NOT* DO TO PRESERVE SOME 4101197
FORMAL ASPECTS OF POETRY IS 4101197
A. INCLUDE RHYME. 4101197
B. HAVE A METRICAL ARRANGEMENT. 4101197
C. SPACE PARENTHETICAL MARKS REGULARLY. 4101197
*D. USE NEGATIVE CONTRACTIONS OF VERBS. 4101197

THE *BEST* SUMMARY OF LINE TEN IS 4101198
A. THERE IS NO REASON TO GLORIFY THE INDIVIDUAL. 4101198
B. THERE IS NO JUSTIFICATION FOR ANY SINGLE INDIVIDUALS 4101198
EXISTENCE. 4101198
*C. ONE CANNOT EXPLAIN WHY THE INDIVIDUAL IS SO MAGNIFICENT. 4101198
D. THE DAMAGE CAUSED BY INDIVIDUALS IS INEXPLICABLE. 4101198

A TRANSITIONAL DEVICE BETWEEN STANZAS IS 4101199
A. THE METRICAL *SIMILARITY* OF EACH *LAST* LINE. 4101199
B. THE METRICAL *IDENTITY* OF EACH *LAST*LINE. 4101199
C. THE METRICAL *SIMILARITY* OF EACH *FIRST* LINE. 4101199
D. THE METRICAL *IDENTITY* OF EACH *FIRST* LINE. 4101199
*E. THE REPETITION OF THE LAST WORD OF *ONE* STANZA AS THE FIRST 4101199
WORD IN THE NEXT STANZA. 4101199

THE *ESSENTIAL* CHARACTERISTIC OF THE *SECOND* PARENTHETICAL 4101200
REMARK IN EACH STANZA IS THE 4101200
A. USE OF WITH. 4101200
B. SHORT LINES. 4101200

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 C. APPEAL TO MOTION.                                              [illegible]
 D. REPETITION OF SOUND.                                           4100200
 E. RHYME WITH LINE FIVE OF THE STANZA.                            4101200

LINE NINETEEN IS IMPORTANT BECAUSE                                 4101201
 A. THE STATEMENT IS TRUE.                                         4101201
*B. INDIVIDUALITY IS EXAULTED IN A NEW WAY.                        4101201
 C. IT IS ANALOGUS TO THE TOPIC SENTENCE OF A PARAGRAPH.           4101201
 D. IT PRESERVES THE METRICAL SIMILARITY OF EACH FIRST LINE.       4101201

LINES 20-22 ARE LIKE THE *SECOND* PARENTHETICAL COMMENT OF EACH    4101202
STANZA BECAUSE                                                     4101202
 A. THE ATTACK ON SCHOOLS IS CONTINUED.                            4101202
*B. ACTIVITY IS SUGGESTED.                                         4101202
 C. THEY ARE CONTAINED IN PARENTHESES.                             4101202
 D. THEY ARE OF THE SAME LENGTH AND METER.                         4101202

THERE IS SOME ----- RHYME IN LINE TWENTY-SEVEN.                    4101203
 A. MASCULINE                                                      4101203
 B. FEMININE                                                       4101203
*C. INTERNAL                                                       4101203
 D. END                                                            4101203
 E. SIGHT                                                          4101203

LINE THIRTY-TWO IS BEST SUMMARIZED AS                              4101204
*A. WHEN ONE IS GREATLY IN LOVE HE FEELS DISASSOCIATED FROM HIS    4101204
    USUAL STABILITY.                                               4101204
 B. THE HIGHER ONE CLIMBS, THE DIZZIER HE BECOMES BECAUSE THE      4101204
    AIR IS THINNER.                                                4101204
 C. WHEN ONE GETS VERY EXCITED, HE HAS A TENDENCY TO THROW OFF     4101204
    HIS USUAL INHIBITIONS.                                         4101204
 D. THE JOYS THAT ACCRUE WITH ORIGINAL ACADEMIC RESEARCH ARE       4101204
    AKIN TO THE DIZZINESS ENGENDERED BY GREAT HEIGHTS.             4101204

LINE FORTY-FOUR DIFFERS FROM THE LAST LINE OF EVERY SECOND         4101205
PARENTHETICAL REMARK IN THAT IT                                    4101205
 A. *NEGATES* THE MOTION OF THE OTHERS.                            4101205
 B. *DOES NOT DEAL WITH* THE MOTION OF THE OTHERS.                 4101205
 C. *REPEATS* THE MOTION OF THE OTHERS.                            4101205
*D. *INCLUDES* THE MOTION OF THE OTHERS.                           4101205

*1X1* IS AN ..... TITLE FOR THE BOOK FROM WHICH THIS POEM COMES    4101206
BECAUSE.....                                                       4101206
 A. INAPPROPRIATE...*TWO* PEOPLE FALL IN LOVE, AND 1X1 EQUALS 1,   4101206
    NOT 2.                                                         4101206
 B. INAPPROPRIATE...CARDINAL NUMBERS %1.2.3, ETC.□ HAVE NOTHING    4101206
    TO DO WITH PEOPLE FALLING IN LOVE.                             4101206
*C. APPROPRIATE...WHEN TWO PEOPLE FALL IN LOVE, THEIR LOVE MAKES   4101206
    THEM BECOME ONE.                                               4101206
 D. APPROPRIATE... A POET IS PERFECTLY JUSTIFIED TO USE WHATEVER   4101206
    COMPARISON HE WANTS TO.                                        4101206

WHICH IS THE *LEAST* REASONABLE SUMMARY OF AN IMPORTANT THOUGHT       1207
OF THIS POEMO                                                      4101207
 A. THE NATURAL LIFE IS SUPERIOR TO THE ARTIFICIAL LIFE.           4101207
*B. EMOTIONALITY IS SUPERIOR TO RATIONALITY.                       4101207
 C. THE COMBINATION OF FORCES RESULTS IN THE MORE POWERFUL FORCE   4101207
    HOLDING SWAY.                                                  4101207
 D. LOVE OFTEN IGNORES THE CONSTRAINTS OF RATIONALITY.             4101207
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E STUDENT WILL DEMONSTRATE HIS ABILITY TO RECOGNIZE THE FORM          0417
 A PETRARCHIAN SONNET BY IDENTIFYING THE DESCRIPTION OF SUCH A
NNET.  %1n

RECTIONS - SELECT THE BEST COMPLETION.                                   1

E PETRARCHIAN SONNET FORM CONTAINS                                 4101261
 A. ONE OCTAVE AND ONE CONCLUDING COUPLET.                         4101261
 B. ONE SESTET AND TWO QUATRAINS.                                  4101261
 C. TWO SESTETS.                                                   4101261
*D. ONE OCTAVE AND ONE SESTET.                                     4101261


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E STUDENT WILL DEMONSTRATE HIS COMPREHENSION OF THE MEANING OF        0418
VALIER POETRY BY SELECTING THE CORRECT INTERPRETATION OF A
VEN WORD OR WORDS FROM A CAVALIER POEM.  %6n

RECTIONS - SELECT THE BEST COMPLETION.                                   1

 SIR JOHN SUCKLINGS *THE CONSTANT LOVER,* THE WORDS *OUT UPON          1262
* IN LINE ONE COULD BE RESTATED IN MODERN LANGUAGE AS              4101262
 A. I AM LEAVING THIS ROOM RIGHT NOWO                              4101262
 B. I AM GETTING OUT OF THIS TOWNO                                 4101262
*C. LET IT BE KNOWN TO ALLO                                        4101262
 D. LETS HIDE OUTSIDE SOMEWHEREO                                   4101262

 SIR JOHN SUCKLINGS *THE CONSTANT LOVER,* THE *TIME* IN LINE       4101263
IVE AND THE WORDS *CONSTANT LOVER* IN LINE EIGHT                   4101263
 A. ARE THE SAME INDIVIDUALS.                                      4101263
*B. ARE NOT THE SAME INDIVIDUALS.                                  4101263
 C. ARE USED INTERCHANGEABLY.                                      4101263
 D. ARE COUSINS.                                                   4101263

 SIR JOHN SUCKLINGS *THE CONSTANT LOVER,* THE WORD *ERE* MEANS     4101264
*A. BEFORE.                                                        4101264
 B. NEVER.                                                         4101264
 C. ALWAYS.                                                        4101264
 D. AFTER.                                                         4101264

 LINE FOUR OF SIR JOHN SUCKLINGS *THE CONSTANT LOVER,* *FAIR       4101265
ATHER* MEANS                                                       4101265
 A. IF IT DOES NOT RAIN.                                           4101265
 B. IF CLOUDS DO NOT APPEAR.                                       4101265
*C. IF LOVE REMAINS CONSTANT.                                      4101265
 D. IF LOVE CEASES TO BE.                                          4101265

 LINE ELEVEN OF SIR JOHN SUCKLINGS *THE CONSTANT LOVER,* THE       4101266
RD *STAYS* MEANS                                                   4101266
 A. PRESCRIPTIONS.                                                 4101266
*B. SUPPORTS.                                                      4101266
 C. LESSONS.                                                       4101266
 D. BUSHES.                                                        4101266


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E STUDENT WILL KNOW THE POETIC AGE TO WHICH BURNS BELONGS BY          0420
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IDENTIFYING THE PERIOD DURING WHICH HE WROTE.  %1⊓

DIRECTIONS - SELECT THE BEST COMPLETION.                                    1

IN THE POETRY OF BURNS IS FOUND THE ATTITUDES THAT MARK THE           4101274
CHANGE FROM THE                                                       4101274
 *A. VICTORIAN AGE TO THE ROMANTIC AGE.                               4101274
  B. ROMANTIC AGE TO THE CLASSICAL AGE.                               4101274
  C. MODERN AGE TO THE VICTORIAN AGE.                                 4101274
  D. CLASSICAL AGE TO VICTORIAN AGE.                                  4101274


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THE STUDENT WILL SHOW COMPREHENSION OF BRYANTS *THANATOPSIS* BY          0484
IDENTIFYING ELEMENTS FROM THE POEM.  %12⊓

DIRECTIONS - SELECT THE BEST COMPLETION.                                    1

*THANATOPSIS* WAS WRITTEN BY                                             1601
  A. FRANKLIN.                                                        4101601
 *B. BRYANT.                                                          4101601
  C. EMERSON.                                                         4101601
  D. EDWARDS.                                                         4101601

THE TITLE *THANATOPSIS* COMES FROM                                       1602
  A. FRENCH.                                                          4101602
  B. GERMAN.                                                          4101602
 *C. GREEK.                                                           4101602
  D. LATIN.                                                           4101602

*THANATOPSIS* MEANS CONTEMPLATION OF                                     1603
  A. LIFE.                                                            4101603
  B. HAPPINESS.                                                       4101603
  C. BIRTH.                                                           4101603
 *D. DEATH.                                                           4101603

THE POET CITES A POSSIBLE TEACHER IN                                  4101604
 *A. NATURE.                                                          4101604
  B. GOD.                                                             4101604
  C. MAN.                                                             4101604
  D. HISTORY.                                                         4101604

EVERYONE WILL AGAIN BE RESOLVED TO                                    4101605
  A. SKY.                                                             4101605
 *B. EARTH.                                                           4101605
  C. WATER.                                                           4101605
  D. GRASS.                                                           4101605

EVERYONE RETIRES IN HIS ETERNAL RESTING PLACE                         4101606
  A. WITH NO ONE.                                                     4101606
  B. WITH KINGS ONLY.                                                 4101606
  C. WITH INFANTS ONLY.                                               4101606
 *D. WITH REPRESENTATIVES OF ALL PEOPLES.                             4101606

DECORATIONS OF THE GREAT TOMB OF MAN ARE                              4101607
  A. REGULAR TOMBSTONES.                                              4101607
  B. CROSSES.                                                         4101607
  C. FLAGS.                                                           4101607
 *D. WOODS AND WATERS.                                                4101607
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THE RELATIONSHIP OF THE NUMBER OF THOSE LIVING TO THOSE DEAD IS        4101608
  A. EQUAL.                                                            4101608
 *B. SMALLER.                                                          4101608
  C. LARGER.                                                           4101608
  D. UNCALCUABLE.                                                      4101

THE POET CLAIMS THAT A LAST SLEEP TAKES                                4101609
  A. ONLY THE SAD.                                                     4101609
  B. ONLY THE GAY.                                                     4101609
  C. ONLY THE SOLEMN.                                                  4101609
 *D. EVERYONE.                                                         4101609

THE POET EMPHASIZES THAT ONE SHOULD FACE DEATH                         4101610
  A. LIKE A QUARRY SLAVE.                                              4101610
  B. LIKE A POMPOUS KING.                                              4101610
  C. LIKE A SCARED SOLDIER.                                            4101610
 *D. LIKE A SUSTAINED AND SOOTHED PERSON.                              4101610

THE POEM ENDS WITH THE THOUGHT THAT ONE SHOULD HAVE                    4101611
 *A. TRUST.                                                            4101611
  B. FEAR.                                                             4101611
  C. SKEPTICISM.                                                       4101611
  D. COURAGE.                                                          4101611

THE POET VIEWS THE PREPARATION FOR THE FINAL REST LIKE A NAP ON A      4101612
COUCH WITH                                                             4101612
  A. RESTLESSNESS.                                                     4101612
  B. WAKEFULNESS.                                                      4101612
 *C. PLEASANT DREAMS.                                                  4101612
  D. VISIONS OF LIFE AFTER DEATH.                                      4101

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THE STUDENT WILL COMPREHEND RHYME, METAPHOR, SIMILE, PERSONIFI-           0493
CATION, AND ALLITERATION BY IDENTIFYING EXAMPLES WITHIN THE POEMS
*BALLAD OF HELL* BY JOHN DAVIDSON AND *LEE* BY STEVEN BENET.  %5¤

THE TEACHER DEFINED SATIRE AS A LITERARY MANNER                           0033
WHICH BLENDS A CRITICAL ATTITUDE WITH HUMOR AND
WIT TO THE END THAT HUMAN INSTITUTIONS OR HUMANITY
MAY BE IMPROVED. SOMETIMES SEEKING TO CORRECT BY
GENTLE AND BROADLY SYMPATHETIC LAUGHTER AND AT
OTHER TIMES PAINTING WITH CONTEMPT AND MORAL IN-
DIGNATION THE CORRUPTION OF MEN AND INSTITUTIONS.

IN *BALLAD OF HELL* BY JOHN DAVIDSON RHYME IS FOUND                       1846
  A. BETWEEN LINES ONE AND TWO.                                        4101846
 *B. BETWEEN LINES ONE AND THREE.                                      4101846
  C. WITHIN LINE FIVE.                                                 4101846
  D. WITHIN LINE SIX.                                                  4101846

IN THE SAME POEM A SIMILE IS FOUND IN LINE                                1847
  A. FIVE.                                                             4101847
 *B. TEN.                                                              4101847
  C. SEVENTEEN.                                                        4101
  D. TWENTY-TWO.                                                       4101847

IN THE SAME POEM PERSONIFICATION IS FOUND IN LINE                         1848
 *A. FIVE.                                                             4101848
  B. ELEVEN.                                                           4101848
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C. TWELVE.
D. THIRTEEN. 4101848
4101848

IN *LEE* BY STEPHEN BENET A METAPHOR IS FOUND IN LINES 1849
*A. TWO AND THREE. 4101849
B. THREE AND FOUR. 4101849
C. NINE AND TEN. 4101849
D. FOURTEEN AND FIFTEEN. 4101849

IN THE SAME POEM ALLITERATION IS FOUND IN LINE 1850
*A. THIRTY-NINE. 4101850
B. FORTY-ONE. 4101850
C. FORTY-THREE. 4101850
D. FIXTY. 4101850

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THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE CONCERNING THE SONNET TRADITION IN ENGLISH LITERATURE BY IDENTIFYING SIGNIFICANT WORKS, AUTHORS, AND CONVENTIONS. %10 0549

DIRECTIONS-- SELECT THE BEST COMPLETION. 0166

THE FAMOUS SONNET SEQUENCE BY SIR PHILLIP SIDNEY WAS ENTITLED 2097
A. *THE COURTIER*.
*B. *ASTROPHEL AND STELLA*.
C. *HERO AND LEANDER*.
D. *TOTTEL,S MISCELLANY*.

TRADITIONALLY, SONNETS WERE ORIGINALLY WRITTEN 2098
A. FOR FAMOUS STATE OCCASIONS.
B. FOR RELIGIOUS CELEBRATIONS.
*C. IN HONOR OF A BEAUTIFUL WOMAN.
D. TO GLORIFY WAR.

SIDNEY,S SONNETS WERE WRITTEN 2099
A. TO CELEBRATE THE DEFEAT OF THE SPANISH ARMADA IN 1588.
B. TO CELEBRATE THE CORONATION OF ELIZABETH I.
*C. TO ENTERTAIN HIS SISTER, THE COUNTESS OF PEMBROKE.
D. TO SET FORTH SIDNEY,S POLITICAL PHILOSOPHY.

THE GENERAL SUBJECT MATTER TREATED IN MOST SONNETS WAS 2100
*A. UNREQUITED LOVE.
B. RELIGIOUS WORSHIP.
C. BACCHANALIAN.
D. PHILOSOPHICAL DISCUSSION.

SHAKESPEARE,S SONNETS WERE DIRECTED TO 2101
A. THE WAR OF THE ROSES.
B. WESTMINISTER ABBY.
C. QUEEN ELIZABETH.
*D. A DARK LADY.

THE ENGLISH SONNET TRADITION STEMS FROM 2102
A. DANTE.
*B. PETRARCH.
C. TETAN.
D. MEDICE.

*LOVE IS NOT LOVE WHICH ALTERS WHEN IT ALTERATION FINDS, NOR 2103

BENDS WITH THE REMOVER TO REMOVE...* IS AN EXAMPLE OF
*A. MULTIPLE USE OF WORDS.
B. BALANCE RESTRAINT.
C. COMPARISON AND CONTRAST.
D. SINGLENESS OF EFFECT.

THE CONCLUDING STATEMENT IN AN ELIZABETHAN SONNET IS CALLED 2104
A. A CLINCHER STATEMENT.
B. A DENOUMENT SLIDE.
*C. A RHYMING COUPLET.
D. A CONTRASTING ENDING.

A QUATRAIN IS 2105
*A. A FOUR LINE SECTION OF A SONNET.
B. AN ODE STANZA.
C. A COURTLY DANCE.
D. A MUSICAL COMPOSITION.

ELIZABETHAN SONNETS AND MODERN *POP* SONGS ARE, IN MANY WAYS, ALIKE 2106
A. IN FORM.
*B. IN CONTENT.
C. IN TONE.
D. IN RHYME.

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STUDENT WILL DEMONSTRATE UNDERSTANDING OF THE POETS TREATMENT OF THE NEGATIVE TRAIT *ENVY* BY SELECTING THE CORRECT INTERPRETATION OF PERTINENT PASSAGES IN POEMS DEALING WITH THE TRAIT. QUESTIONS ARE BASED ON THE POEMS *RICHARD CORY* AND *MINIVER CHEEVY,* BY ROBINSON, AND *LOVE SONG OF J. ALFRED PRUFROCK* BY ELIOT. %10□ 0583

DIRECTIONS - SELECT THE ANSWER WHICH BEST COMPLETES THE SENTENCE. 0199

IN *RICHARD CORY*, THE PHRASE *...ON THE PAVEMENT...* IS INTENDED TO SHOW THAT 2334
A. THE COMMON PEOPLE IN THE SCENE ARE CONSTRUCTION WORKERS.
B. THE SETTING IS A METROPOLITAN AREA.
*C. CORY OCCUPIES A HIGHER LEVEL THAN DO HIS OBSERVERS.
D. LABORERS REMAIN SUPPRESSED BY WEALTHY OWNERS.

THE PHRASE *...WAITED FOR THE LIGHT...* MEANS THAT 2335
*A. THE COMMON PEOPLE WOULD CONTINUE HOPING FOR RELIEF FROM THEIR BURDENS.
B. THE STREET LAMPS WOULD CREATE FOR THE CITY A DIFFERENT ATMOSPHERE.
C. WHEN DAWN ARRIVED THE WORKERS PLIGHT WOULD REMAIN UNCHANGED.
D. THE OBSERVERS WOULD BE AS RICH AS CORY.

THE PHRASE *...CURSED THE BREAD...* INDICATES THAT 2336
A. THE LABORERS CAN AFFORD ONLY THE CHEAPEST FOODS.
*B. THE COMMON PEOPLE WORKED HARD FOR LITTLE REWARD.
C. THE WORKING CLASSES VIEWED *BREAD* AS A SYMBOL OF CORY.
D. CITY DWELLERS ARE LESS APPRECIATIVE OF FOOD THAN ARE COUNTRY FOLK.

CORY,S SUICIDE REFLECTS THE FOLLOWING ADAGE-- 2337
A. *NEITHER A BORROWER NOR A LENDER BE.*
B. *IT IS MORE BLESSED TO GIVE THAN TO RECEIVE.*

*C. *THE GRASS IS ALWAYS GREENER ON THE OTHER SIDE OF THE
FENCE.*
D. *GRASS NEVER GROWS ON A BUSY STREET.*

MINIVER CHEEVY,S ENVY IS DIRECTED CHIEFLY TOWARD 2338
A. KNIGHTS, COURTIERS, AND CAVALIERS.
B. WEALTHY AND TITLED MILITARY MEN.
C. PERSONS WHO DISAGREE WITH HIS VIEWS.
*D. PERSONS WHO SEEM BETTER OFF THAN HE.

MINIVER, TO SOOTHE HIS TROUBLED MIND, FOUND ESCAPE IN 2339
A. DAYDREAMING ABOUT HEROIC DEEDS.
B. READING THE CLASSICS WITH EMPHASIS ON ANCIENT TIMES.
*C. POURING LIQUOR DOWN HIS THROAT.
D. TELLING HIS WOES TO EVERY THIRD PASSER-BY.

ACCORDING TO MINIVER, THE CAUSE OF HIS DISTRESS IS THAT 2340
*A. HE WAS BORN IN THE WRONG CENTURY.
B. LESS COMPETENT PEOPLE THAN HE WERE RECEIVING HONORS.
C. HE WAS BORN INTO SQUALOR AND DISEASE.
D. HE LOST HIS MONEY BY SPECULATING.

IN *THE LOVE SONG OF J. ALFRED PRUFROCK,* THE ENVY IS DIRECTED 2341
TOWARD
A. THE READER, TO WHOM PRUFROCK SPEAKS.
B. HIS ROOMMATE, WHO MAKES FRIENDS EASILY.
C. THE GIRL HE SEEKS TO IMPRESS.
*D. NO SPECIFIC INDIVIDUAL IN THE POEM.

PRUFROCK IS AFRAID TO EXPRESS AFFECTION TO THE OBJECT OF HIS 2342
ADMIRATION BECAUSE
*A. SHE MIGHT MISUNDERSTAND OR BELITTLE HIM.
B. OTHER PEOPLE AT THE PARTY MIGHT RIDICULE HIM.
C. SHE ALREADY HAS A LOVER.
D. HE WILL DIE WITHIN A SHORT WHILE.

PRUFROCK,S SELF-CONSCIOUSNESS ARISES FROM 2343
A. HIS PROXIMITY TO MIDDLE-AGE.
B. HIS WARDROBE OF UNCERTAIN VOGUE.
C. HIS FEAR OF DERISION.
*D. A COMBINATION OF THE ABOVE THREE.

* * *

THE STUDENT WILL DEMONSTRATE HIS UNDERSTANDING OF THE POET,S 0584
TREATMENT OF THE NEGATIVE TRAIT *HYPOCRISY* BY SELECTING THE
CORRECT INTERPRETATION OF PERTINENT PASSAGES IN POEMS DEALING
WITH THE TRAIT. QUESTIONS ARE BASED ON THE POEMS *MINIVER CHEEVY*
BY ROBINSON, *THE UNKNOWN CITIZEN* BY AUDEN, AND *STOPPING BY
WOODS...* BY FROST. %6п

DIRECTIONS - SELECT THE ANSWER WHICH BEST COMPLETES THE SENTENCE. 0200

IN *MINIVER CHEEVY,* THE LINES ILLUSTRATING MINIVER,S HYPOCRISY 2344
ARE
A. *MINIVER SIGHED FOR WHAT WAS NOT,
AND DREAMED, AND RESTED FROM HIS LABORS.*
B. *MINIVER MOURNED THE RIPE RENOWN
THAT MADE SO MANY A NAME SO FRAGRANT.*
*C. *MINIVER SCORNED THE GOLD HE SOUGHT,

BUT SORE ANNOYED WAS HE WITHOUT IT.*
D. *MINIVER CHEEVY, A CHILD OF SCORN,
GREW LEAN WHILE HE ASSAILED THE SEASONS.*

IN ITEM #1, THE REASON FOR THE CORRECTNESS OF THE ANSWER IS THAT 2345
*A. HYPOCRITES SHOW A DOUBLE STANDARD IN VIEWING A SITUATION.
B. HYPOCRITES DISPLAY DAYDREAMING AND MALINGERING AS PRIMARY SYMPTOMS.
C. HYPOCRITES CRITICIZE BUT NEVER SUGGEST IMPROVEMENTS.
D. HYPOCRITES THINK ABSTRACTLY RATHER THAN CONCRETELY.

CONSIDERING THE THEME OF THE POEM AS A WHOLE, MINIVER IS HYPOCRITICAL BECAUSE 2346
*A. HE FINDS BLAME IN SOURCES OTHER THAN HIMSELF.
B. HE PREFERS ARTISTIC MATTERS TO PRACTICAL MATTERS.
C. HE ADMIRES THE PAST MORE THAN HE ADMIRES THE PRESENT.
D. HE NOURISHES ILLUSIONS OF GRANDEUR.

IN AUDEN,S *THE UNKNOWN CITIZEN,* THE LINES *OUR RESEARCHERS INTO PUBLIC OPINION ARE CONTENT THAT HE HELD THE PROPER OPINIONS FOR THE TIME OF YEAR* INDICATE HYPOCRISY BECAUSE 2347
A. THE RESEARCHERS ARE POORLY QUALIFIED TO JUDGE OPINIONS.
B. THE TIME OF YEAR REFERRED TO WAS A TIME OF CRISIS.
C. THE CONDITION OF THE COUNTRY DID NOT REALLY CHANGE FROM SEASON TO SEASON.
*D. THE CITIZEN ABANDONED HIS TRUE FEELINGS FOR THE SAKE OF POPULARITY.

A CURRENT EXPRESSION OF THE MAN,S HYPOCRISY WOULD BE THAT HE IS TRYING TO BE BOTH 2348
A. LABOR AND MANAGEMENT.
*B. A HAWK AND A DOVE.
C. A SAINT AND A SINNER.
D. A LEFT-WINGER AND A RIGHT-WINGER.

FROST,S *STOPPING BY WOODS ON A SNOWY EVENING* HINTS SLIGHTLY AT HYPOCRISY WITH THE LINE 2349
A. *BUT I HAVE PROMISES TO KEEP.*
B. *TO ASK IF THERE IS SOME MISTAKE.*
C. *THE DARKEST EVENING OF THE YEAR.*
*D. *HIS HOUSE IS IN THE VILLAGE THOUGH.*

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STUDENT WILL SHOW UNDERSTANDING OF THE POET,S TREATMENT OF THE TRAIT *INDECISIVENESS* BY SELECTING CORRECT INTERPRETATION OF PERTINENT PASSAGES. QUESTIONS ARE BASED ON THE POEMS *THE ROAD NOT TAKEN* BY FROST, *O WHERE ARE YOU GOING* AND *IN MEMORY OF W. B. YEATS* BY AUDEN, AND *THE LOVE SONG OF J. ALFRED PRUFROCK* BY ELIOT. %11n 0585

DIRECTIONS - SELECT THE ANSWER WHICH BEST COMPLETES THE SENTENCE. 0201

IN FROST,S *THE ROAD NOT TAKEN* THE POET TAKES AN INDIRECT APPROACH TO THE PROBLEM OF INDECISION BY EMPHASIZING 2350
A. THE CONSEQUENCES OF INDECISION.
*B. THE IMPORTANCE OF RESOLUTION.
C. THE ABUNDANCE OF SECOND CHOICES.
D. THE REGRET OVER A WRONG CHOICE.

FROST EMPLOYS WHAT FIGURATIVE DEVICE TO EXEMPLIFY THE IMPORTANCE OF DECISION-MAKINGO 2351

A. FORCED METAPHOR
*B. SUSTAINED METAPHOR
C. ALTERNATING ALLITERATION
D. IMPLIED SIMILE

WHAT IS IMPLIED BY THE WELL-WORN PATHO 2352

A. THAT FEWER OBSTACLES LIE IN IT
B. THAT IT PASSES THROUGH MORE SCENIC AREAS
*C. THAT ITS TRAVELERS TEND TO *FOLLOW THE CROWD*
D. THAT ONLY THOSE WHO MAKE CORRECT DECISIONS USE IT

IN AUDEN,S *O WHERE ARE YOU GOINGO* THE INDECISIVE PARTY QUESTIONS THE ADVENTURESOME PARTY THRICE. THE POET ANSWERS EACH QUERY 2353

A. IN EACH STANZA.
B. IN ODD-NUMBERED STANZAS.
C. IN EVEN-NUMBERED STANZAS.
*D. IN THE FINAL STANZA.

THE WORDS *READER TO RIDER* AND *FEARER TO FARER* CONNOTE 2354

A. SIMILARITY IN INTEREST REGARDLESS OF OCCUPATION.
*B. CONTRAST BETWEEN THE PASSIVE INDECISIVE LIFE AND THE ACTIVE RESOLUTE LIFE.
C. INTENTIONAL SACRIFICE OF CONTENT FOR METRICAL STRUCTURE.
D. DOMINANCE OF THE INDECISIVE TYPE OF EXISTENCE OVER THE DECISIVE ONE.

THE FIRST THREE STANZAS COVER, RESPRECTIVELY, WHICH OF THE FOLLOWING CONCERNSO 2355

*A. DEATH, DELAY, DISEASE
B. DANGER, DUSK, DREAD
C. FIRE, FEAR, FAMINE
D. FATE, FOLLY, FINALITY

THE FINAL STANZA ILLUSTRATES WHICH ONE OF THE FOLLOWING FAMOUS SAYINGSO 2356

A. *A ROLLING STONE GATHERS NO MOSS.*
*B. *NOTHING VENTURED, NOTHING GAINED.*
C. *FOR WANT OF A HORSE, THE BATTLE WAS LOST.*
D. *FOOLS RUSH IN WHERE ANGELS FEAR TO TREAD.*

THE POET IMPLIES THAT SOCIETY USUALLY PRAISES ONE OF ITS CHIEF CONTRIBUTORS 2358

A. AT THE HEIGHT OF HIS CAREER.
*B. LONG AFTER HIS DEATH.
C. AFTER HIS AGREEMENT WITH THE MAJORITY.
D. SHORTLY BEFORE HIS DEATH.

ELIOT,S *LOVE SONG OF J. ALFRED PRUFROCK* EMPLOYS INDECISION THROUGH THE COMMON HUMAN PROBLEM OF 2359

*A. EXPRESSING AFFECTION.
B. CHOOSING A VOCATION.
C. DECIDING ON ATTIRE.
D. RESISTING OLD AGE.

WHAT PRUFROCK FAILS TO REALIZE IS THAT MOST OF THE PEOPLE AT THE PARTY ARE 2360

A. AS APPRECIATIVE OF ART AS HE IS.
B. OLDER THAN HE BUT ACT YOUNGER.
C. NOT AS CRITICAL AS THEY SEEM.

D. AS UNCERTAIN OF THEMSELVES AS HE IS.

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STUDENT WILL DEMONSTRATE UNDERSTANDING OF POETS TREATMENT OF THE TRAIT *STUBBORNESS* BY SELECTING CORRECT INTERPRETATION FROM PERTINENT PASSAGES. QUESTIONS ARE BASED ON THE POEMS *MENDING WALL* BY FROST AND *FLAMMONDE* BY ROBINSON. %6¤ 0586

DIRECTIONS - SELECT THE ANSWER WHICH BEST COMPLETES THE SENTENCE. 0202

AS HIS EXAMPLE OF STUBBORNESS IN *MENDING WALL* FROST USES 2361
  A. THE NARRATOR.
 *B. THE NEIGHBOR.
  C. THE HUNTERS.
  D. PREHISTORIC MAN.

THE POINTLESSNESS OF THE TRAIT IS SHOWN BY THE 2362
 *A. LACK OF LIVESTOCK ON BOTH PROPERTIES.
  B. IMBALANCE OF VEGETABLE AND ANIMAL LIFE.
  C. GROWTH OF PINE AND APPLE TREES ON THE SAME LOT.
  D. CARELESSNESS OF HUNTERS CROSSING FIELDS.

TO SATIRIZE THE STUBBORN PARTY FROST EMPLOYS 2363
  A. PERSONIFICATION OF NATURE AS A WALL-BREAKER.
  B. METAPHOR OF STONES AS BREAD LOAVES.
  C. ALLITERATION OF INITIAL CONSONANT *A.*
 *D. SIMILE OF STONE-AGE SAVAGE.

IN ROBINSON,S *FLAMMONDE* THE EXAMPLE OF STUBBORNNESS IS 2364
  A. FLAMMONDE HIMSELF.
  B. A *SHADY LADY.*
 *C. TWO CITIZENS.
  D. A BOY OF UNREALIZED TALENT.

THE DISAPPEARANCE OF THE TRAIT IS ACHIEVED BY 2365
  A. THE *SHADY LADY.*
  B. THE TALENTED BOY.
 *C. FLAMMONDE.
  D. THE CITIZENS.

PROOF OF THE *DEFEAT OF STUBBORNNESS* IS PROVIDED BY THE ACT OF 2366
  A. CARD PLAYING.
  B. BORROWING.
 *C. DINING.
  D. STORY *SWAPPING.*

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THE STUDENT WILL DEMONSTRATE AN UNDERSTANDING OF POETS TREATMENT OF THE TRAIT *INDIFFERENCE* BY SELECTING CORRECT INTERPRETATION FROM PERTINENT PASSAGES. QUESTIONS ARE BASED ON THE POEMS *THE UNKNOWN CITIZEN* AND *IN MEMORY OF W. B. YEATS* BY AUDEN, *OUT, OUT--* AND *FIRE AND ICE* BY FROST, AND *AN ACRE OF GRASS* AND *THE SECOND COMING* BY YEATS. %13¤ 0587

DIRECTIONS - SELECT THE ANSWER WHICH BEST COMPLETES THE SENTENCE. 0203

IN AUDEN,S *THE UNKNOWN CITIZEN* THE FIRST SIGN OF INDIFFERENCE 2367

TOWARD AN INDIVIDUAL IS
*A. THE USE OF LETTERS AND NUMBERS INSTEAD OF A NAME.
B. THE FACT THAT THE BUREAU OF STATISTICS ANALYZES HUMAN LIFE.
C. THE INABILITY OF FUDGE MOTORS TO RECOGNIZE HUMAN WORTH.
D. THE FAILURE TO FIND A MEANS TO MEASURE CONTENTMENT.

THE CHIEF TARGETS OF SOCIAL INDIFFERENCE ARE THE CITIZENS 2368
A. INCOME AND PROPERTY.
B. FAMILY AND FRIENDS.
C. AGENCIES AND INDUSTRIES.
*D. FREEDOM AND HAPPINESS.

AUDEN,S MEMORIAL TO YEATS REFLECTS INDIFFERENCE IN ALL OF THE FOLLOWING PASSAGES *EXCEPT* 2369
*A. *THE PEASANT RIVER WAS UNTEMPTED BY THE FASHIONABLE QUAYS.*
B. *AND THE POOR HAVE THE SUFFERINGS TO WHICH THEY ARE FAIRLY ACCUSTOMED.*
C. *AS ONE THINKS OF A DAY WHEN ONE DID SOMETHING SLIGHTLY UNUSUAL.*
D. *NOW IRELAND HAS HER MADNESS AND HER WEATHER STILL.*

THE LINE *FOR POETRY MAKES NOTHING HAPPEN* TESTIFIES MAINLY TO THE INDIFFERENT ATTITUDE OF 2370
*A. BROKERS AND EXECUTIVES TOWARD ARTISTS.
B. SOCIETY TOWARD YEATS.
C. AUDEN TOWARD HIS PROFESSION.
D. MATERIALISTS TOWARD ANTI-MATERIALISTS.

THE WORDS OF A DEAD MAN / ARE MODIFIED IN THE GUTS OF THE LIVING SHOWS THAT A POET,S MESSAGE IS 2371
A. OFTEN DELIBERATELY IGNORED.
*B. OFTEN MISINTERPRETED.
C. THOROUGHLY DIGESTED BY MANY.
D. ALTERED TO CONFORM TO CIRCUMSTANCES.

FROST,S *OUT, OUT--* SHOWS HOW INDIFFERENCE CAN ARISE FROM 2372
A. INDEBTEDNESS LEADING TO BANKRUPTCY.
B. PERMANENT CRIPPLING OF A RELATIVE.
*C. DEATH OF A RELATIVE.
D. ISOLATION FROM CIVILIZATION.

IN SUCH AN INSTANCE THE TRAIT IS UNAVOIDABLE BECAUSE 2373
A. LITTLE LOVE EXISTED AMONG FAMILY MEMBERS.
B. THE FARM LACKED MORE MODERN EQUIPMENT.
C. NO LARGE POPULATION CENTER WAS NEARBY.
*D. THE FAMILY HAD TO CONTINUE ITS ROUTINE TO SURVIVE.

THE LACK OF OUTWARD REGRET OVER THE INCIDENT INDICATES 2374
A. SUPPRESSED HATRED EMERGING.
*B. RESIGNATION TO FATE.
C. SECRET GLADNESS.
D. LACK OF FEELING.

FIRE AND ICE CONCEDES THAT THE WORLD WILL END. THE ONLY QUESTION POSED IS 2375
A. WHEN.
B. WHERE.
*C. HOW.
D. WHY.

THE POEM,S DETECTABLE ANALOGY IS 2376

*A. DESIRE IS TO FIRE AS HATE IS TO ICE.
B. FIRE IS TO HATE AS ICE IS TO DESTRUCTION.
C. FIRE IS TO ICE AS DESIRE IS TO PERISH.
D. ICE IS TO DESIRE AS FIRE IS TO WORLD.

STRUCTURALLY THE POEM REVEALS INDIFFERENCE THROUGH 2377
A. RHYME SCHEME AND RHYTHM.
B. METER AND FIGURATIVE LANGUAGE.
*C. BREVITY AND WORD CHOICE.
D. LINE ARRANGEMENT AND IMAGERY.

YEATS *AN ACRE OF GRASS* SHOWS CASUAL NEGLECT DIRECTED TOWARD 2378
A. THE POOR.
*B. THE AGED.
C. THE MAIMED.
D. THE INSANE.

THE TITLE REFLECTS A FEEBLE ATTEMPT TO SECURE 2379
A. PROPERTY FOR POLITICAL POWER.
B. PROMINENCE AS A FARMER.
C. THE MOOD OF SPRINGTIME.
*D. COMPENSATION FOR GUILT FEELINGS.

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THE STUDENT CAN APPLY KNOWLEDGE OF CONTEXTUAL ELEMENTS BY 0371
SELECTING PROPER EXPLANATIONS FOR THE KINDS OF INFLUENCES VARIOUS
CONTEXTUAL ELEMENTS BRING TO BEAR ON THE MEANING OF WORDS AND/OR
SENTENCES. %8□

DIRECTIONS - READ THE FOLLOWING POEM WITH AN EYE TO NOTICING HOW 0048
MEANING IS INFLUENCED BY CONTEXT.

SELECT THE ALTERNATIVE THAT BEST REFLECTS THIS
INFLUENCE.

4100952
SPRING 4100952
BY EDNA ST. VINCENT MILLAY 4100952
4100952
4100952
TO WHAT PURPOSE, APRIL, DO YOU RETURN AGAINO 4100952
BEAUTY IS NOT ENOUGH. 4100952
YOU CAN NO LONGER QUIET ME WITH REDNESS 4100952
OF LITTLE LEAVES OPENING STICKILY. 4100952
I KNOW WHAT I KNOW. 4100952
THE SUN IS HOT ON MY NECK AS I OBSERVE 4100952
THE SPIKES OF THE CROCUS. 4100952
THE SMELL OF THE EARTH IS GOOD. 4100952
IT IS APPARENT THAT THERE IS NO DEATH. 4100952
BUT WHAT DOES THAT SIGNIFYO 4100952
NOT ONLY UNDER THE GROUND ARE THE BRAINS OF MEN 4100952
EATEN BY MAGGOTS. 4100952
LIFE IN ITSELF 4100952
IS NOTHING, 4100952
AN EMPTY CUP, A FLIGHT OF UNCARPETED STAIRS. 4100952
IT IS NOT ENOUGH THAT YEARLY, DOWN THIS HILL, 4100952
APRIL 4100952
COMES LIKE AN IDIOT, BUBBLING AND STREWING FLOWERS 4100952

THE FIRST CLUE THAT THIS WILL *NOT* BE A TYPICAL SPRING POEM IS 4100952

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 *A. THE QUESTION IN LINE ONE.                                          4100952
  B. LINE TWO.                                                          4100952
  C. *STICKILY.* %LINE 4¤                                               4100952
  D. LINE FIVE.                                                         4100952
  E. *SPIKES.* %LINE 7¤                                                 4100952

*STICKILY* %LINE 4¤ HAS PARTICULAR FORCE BECAUSE                        4100953
  A. IT IS AN UNUSUAL WORD.                                             4100953
  B. IT DOES NOT REFLECT THE REFERENTIAL SITUATION.                     4100953
 *C. OF THE OPPOSITE PSYCHOLOGICAL CONTEXT SUGGESTED BY LITTLE          4100953
     LEAVES.                                                            4100953
  D. OF THE ASSONANCE IN THAT LINE OF THE SHORT I SOUND.                4100953

GIVEN THE PSYCHOLOGICAL CONTEXT CREATED BY THE TITLE *SPRING,*          4100954
THE MOST *TYPICAL* LINE IN THIS POEM IS                                 4100954
MOST *USUAL* LINE IN THIS POEM IS                                       4100954
  A. TWO.                                                               4100954
  B. FIVE.                                                              4100954
 *C. EIGHT.                                                             4100954
  D. TEN.                                                               4100954
  E. FIFTEEN.                                                           4100954

THE IDEA THAT IS *MOST* OPPOSED TO THE MESSAGE OF A TYPICAL POEM        4100955
ABOUT SPRING IS                                                         4100955
  A. CUP.                                                               4100955
  B. SUN.                                                               4100955
  C. FLOWERS.                                                           4100955
 *D. DEATH.                                                             4100955
  E. NATURE.                                                            4100955

LINES ELEVEN AND TWELVE                                                 4100956
  A. ARE *NOT* PREPARED FOR.                                            4100956
 *B. REFLECT A TRUE PHYSICAL CONTEXT.                                   4100956
  C. REFLECT A *TRUE* PHYSICAL CONTEXT.                                 4100956
  D. REFLECT A *USUAL* PSYCHOLOGICAL CONTEXT.                              0956
  E. ARE A CONTRADICTION OF THE POEMS MESSAGE.                             0956

THE LINES WHICH EXPRESS THE POETS ATTITUDE *BY MEANS OF                 4100957
NEGATIVE WORDS* ARE                                                     4100957
  A. ONE, FIVE AND SEVENTEEN.                                           4100957
  B. ONE, TWO AND THREE.                                                4100957
 *C. NINE, TEN AND SIXTEEN.                                             4100957
  D. ONE, EIGHT AND TEN.                                                4100957
  E. EIGHT, TWELVE AND THIRTEEN.                                        4100957

THE PHRASE *A FLIGHT OF UNCARPETED STAIRS* IS APPROPRIATE FOR THE       4100958
POETS MESSAGE BECAUSE                                                   4100958
  A. THE REFERENT IS FOUND IN EACH SPRING SCENE.                        4100958
  B. THE THOUGHTS ARE FRAGMENTARY.                                      4100958
  C. THE PHRASE IS NOT CONVENTIONALLY POETIC.                           4100958
 *D. *STAIRS* IS NOT TO BE UNDERSTOOD REFERENTIALLY.                    4100958

THE TWO WORDS IN LINE EIGHTEEN THAT OPPOSE THE USUAL PSYCHO-            4100959
LOGICAL CONTEXT OF A POEM ABOUT SPRING ARE                              4100959
  A. COMES, IDIOT.                                                      4100959
 *B. IDIOT, BABBLING.                                                   4100959
  C. BABBLING, STREWING.                                                4100959
  D. STREWING, FLOWERS.                                                 4100959

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THE STUDENT WILL DEMONSTRATE KNOWLEDGE OF THE SHORT STORY                 0390
*THE SNIPERS* BY COMPLETING ITEMS ABOUT PLOT, SETTING, AND
CHARACTER.  %7n

DIRECTIONS - SELECT THE BEST COMPLETION.                                     1

THE STORY IS SET IN                                                    4101041
  A. OCONNELL, IRELAND.                                                4101041
 *B. DUBLIN, IRELAND.                                                  4101041
  C. LIFFEY, IRELAND.                                                  4101041
  D. LONDON, ENGLAND.                                                  4101041
  E. OCONNEL, ENGLAND.                                                 4101041

THE SNIPER WAS A                                                       4101042
 *A. YOUNG STUDENT.                                                    4101042
  B. YOUNG DROP-OUT.                                                   4101042
  C. MIDDLE-AGED PROFESSOR.                                            4101042
  D. MIDDLE-AGED DOCTOR.                                               4101042
  E. MIDDLE-AGED POLITICIAN.                                           4101042

IN THE COURSE OF THE STORY, THE SNIPER KILLS .... PEOPLE.              4101043
  A. TWO                                                               4101043
 *B. THREE                                                             4101043
  C. FOUR                                                              4101043
  D. FIVE                                                              4101043
  E. SIX                                                               4101043

EVERY TIME HE KILLS SOMEONE, THE SNIPER FEELS                          4101044
  A. EXAULTATION.                                                      4101044
  B. DESPAIR.                                                             1044
  C. RELIEF.                                                           4101044
  D. AGONY.                                                            4101044
 *E. NONE OF THESE.                                                    4101044

ON THE WAY OVER TO SEE HIS LAST VICTIM, THE SNIPER IS                  4101045
 *A. FIRED UPON.                                                       4101045
  B. WOUNDED.                                                          4101045
  C. KILLED.                                                           4101045
  D. CAPTURED.                                                         4101045
  E. STABBED.                                                          4101045

THE FINAL VICTIM IS THE SNIPERS                                        4101046
  A. FATHER.                                                           4101046
  B. SON.                                                              4101046
 *C. BROTHER.                                                          4101046
  D. FRIEND.                                                           4101046
  E. MOTHER.                                                           4101046

THE WAR IN WHICH THIS STORY IS SET IS                                  4101047
  A. THE LAST NAPOLEONIC WAR.                                          4101047
  B. WORLD WAR I.                                                      4101047
  C. WORLD WAR II.                                                     4101047
 *D. IRISH CIVIL WAR.                                                  4101047
  E. IRISH - ENGLISH WAR OF 1880.                                      4101047

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THE STUDENT WILL SHOW COMPREHENSION OF THE TERMS *PROTAGONIST*,           0391
*ANTAGONIST,* *CONFLICT,* *POINT OF VIEW,* AND *CLIMAX* BY
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IDENTIFYING THESE TERMS IN *THE SNIPERS.*  %5n

DIRECTIONS - SELECT THE BEST COMPLETION.                                        1

PART TWO - LITERARY TERMS                                                 4101048
                                                                          4101048
THE PROTAGONIST IS THE                                                    4101048
 *A. REPUBLICAN SNIPER.                                                   4101048
  B. SNIPER ON THE OTHER SIDE.                                            4101048
  C. MACHINE GUNNER.                                                      4101048
  D. OLD WOMAN.                                                           4101048
  E. AUTHOR.                                                              4101048

THE ANTAGONIST IS THE                                                     4101049
  A. REPUBLICAN SNIPER.                                                   4101049
 *B. SNIPER ON THE OTHER SIDE.                                            4101049
  C. MACHINE GUNNER.                                                      4101049
  D. OLD WOMAN.                                                           4101049
  E. AUTHOR.                                                              4101049

THE CONFLICT WHICH IS *MOST* IMPORTANT *CONSIDERING THE ACTION*           4101050
IS THE CONFLICT BETWEEN THE REPUBLICAN SNIPER AND                         4101050
  A. THE MACHINE GUNNER.                                                  4101050
  B. THE OLD WOMAN.                                                       4101050
  C. THE OTHER SNIPER.                                                    4101050
 *D. HIS OWN FEELINGS.                                                    4101050

THE POINT OF VIEW OF THIS STORY IS                                        4101052
  A. FIRST PERSON.                                                        4101052
  B. *PURE* THIRD PERSON OBJECTIVE.                                       4101052
  C. *MODIFIED* THIRD PERSON OBJECTIVE.                                   4101052
 *D. THIRD PERSON OMNISCENT.                                              4101052

THE CLIMAX OF THE STORY IS THE                                            4101053
  A. SHOOTING OF THE OLD WOMAN.                                           4101053
  B. KILLING OF THE MACHINE GUNNER.                                       4101053
 *C. KILLING OF THE SECOND SNIPER.                                        4101053
  D. WOUNDING OF THE REPUBLICAN SNIPER.                                   4101053

*********************************************************************************

THE STUDENT WILL SHOW COMPREHENSION OF VOCABULARY WORDS IN                   0392
*THE SNIPER* BY SELECTING SYNONYMS FOR THE VOCABULARY WORDS.  %4n

DIRECTIONS - SELECT THE BEST SYNONYM FOR THE UNDERLINED WORD.                0054

*BELEAGURED*                                                              4101054
  A. CONQUERED                                                            4101054
 *B. ENCIRCLED                                                            4101054
  C. VICTORIOUS                                                           4101054
  D. INSIPID                                                              4101054
  E. ENTREATED                                                            4101054

*ASCETIC*                                                                 4101055
  A. ARROGANT                                                             4101055
  B. HOSTILE                                                              4101055
 *C. SELF-DENYING                                                         4101055
  D. THOUGHT-PROVOKING                                                    4101055
  E. MERCY-INVOKING                                                       4101055
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PARAPET 4101056
A. PISTOL 4101056
*B. ROOF DECORATION 4101056
C. PRECIPICE 4101056
D. BATTLE PLAN 4101056
F. ORGANIZATION 4101056

PAROXYSM 4101057
A. ENDURING CONTRACTION 4101057
B. REFLEX 4101057
C. EXTENTION 4101057
D. MILD SETBACK 4101057
*F. SPASM 4101057

****

THE STUDENT WILL ANALYZE THE DICTION IN THE SHORT STORY *THE SNIPERS* BY EXAMINING PASSAGES FROM THE STORY TO DETERMINE THE AUTHORS STYLISTIC PURPOSE AND BY EXAMINING REVISIONS OF THE PASSAGES TO DISTINGUISH BETWEEN AND IDENTIFY THE EFFECTIVE USE OF WORDS AND IMAGES IN EACH. %9¤ 0393

DIRECTIONS - IT IS WIDELY AGREED IN MODERN THEORY OF FICTION THAT IT IS MORE EFFECTIVE TO *SHOW* THE READER A SITUATION AND LET HIM DRAW HIS OWN CONCLUSIONS THAN TO DRAW THE CONCLUSIONS FOR HIM. FOR THE NEXT ITEMS, DECIDE WHETHER O FLAHERTY WAS *TELLING% OR *SHOWING,* AND SELECT A REASONABLE SUPPORT FOR YOUR DECISION. 0055

IN THE SENTENCE *HIS FACE WAS THE FACE OF A STUDENT--THIN AND 4101058
ASCETIC, BUT HIS EYES HAD THE COLD GLEAM OF THE FANATIC* WHICH 4101058
WORDS INDICATE THAT O FLAHERTY IS MAKING CONCLUSIONS FOR THE 4101058
READER¤ 4101058
A. THIN ... ASCETIC 4101058
*B. THE FACE OF A STUDENT... ASCETIC ... COLD GLEAM OF THE 4101058
FANATIC 4101058
C. THE FACE OF A STUDENT ... THIN AND ASCETIC ... COLD GLEAM 1058
GLEAM OF THE FANATIC 4101058
D. ASCETIC ... COLD GLEAM OF THE FANATIC 4101058

THE SENTENCE *ALMOST IMMEDIATELY, A BULLET FLATTENED ITSELF 1059
AGAINST THE PARAPET...* IS PARTICULARY LIKELY TO INVLOVE THE 1059
READER BECAUSE 4101059
A. IT IS SHORTER THAN MOST OF THE SENTENCES. 4101059
B. OF THE AFFECTIVE CONNOTATIONS OF THE WORD BULLET. 4101059
*C. OF THE PERSONIFICATION OF THE BULLET. 4101059
D. OF THE URGENCY SUGGESTED BY IMMEDIATELY. 4101059

DIRECTIONS - READ THE FOLLOWING SENTENCES. SELECT THE CORRECT ANSWER FROM THE ALTERNATIVES BASED UPON THESE SENTENCES. 0056

ORIGINAL - HE WANTED TO FIRE, BUT HE KNEW IT WAS USELESS. HIS BULLETS WOULD NEVER PIERCE THE STEEL THAT COVERED THE GREY MONSTER.

REVISION - HE TOOK AIM, BUT LET THE RIFLE BACK DOWN TO THE ROOF. THE ARMOR PLATE WAS EIGHT INCHES THICK.

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*HE WANTED TO FIRE* IS ..... EFFECTIVE, USING THE DEFINITION OF       4101060
*EFFECTIVE* STATED IN THE DIRECTIONS, THAN *HE TOOK AIM*              4101060
BECAUSE .....                                                         4101060
  A. MORE ..... WHAT MATTERS IS HOW PEOPLE FEEL INSIDE.                  1060
  B. MORE ..... A LONGER PHRASE, EVEN OF ONE WORD, DEMANDS            4101060
     GREATER READER ATTENTION.                                        4101060
 *C. LESS ..... WANTING IS NOT VERIFIABLE, TAKING AIM IS.             4101060
  D. LESS ..... THE SHORTER PHRASE, EVEN ONE WORD SHORTER, HAS        4101060
     GREATER IMPACT.                                                  4101060
  E. EQUALLY ..... NEITHER ACTION IS SPECIFICALLY OBSERVABLE.         4101060

THE WORD *KNEW* IN THE ORIGINAL, IN TERMS OF EFFECTIVENESS            4101061
DEFINED IN THE DIRECTIONS WHICH OPENED THIS SECTION, IS LIKE          4101061
WHAT OTHER VERB IN THE ORIGINALO                                      4101061
 *A. WANTED                                                           4101061
  B. FIRE                                                             4101061
  C. WAS                                                              4101061
  D. WOULD PIERCE                                                     4101061
  E. COVERED                                                          4101061

THE *ESSENTIAL* DIFFERENCE BETWEEN THE SECOND SENTENCE OF THE         4101062
ORIGINAL AND THE SECOND SENTENCE OF THE REVISION IS                   4101062
  A. THE ORIGINAL IS LONGER.                                          4101062
  B. THE ORIGINAL IS MORE SPECIFIC.                                   4101062
  C. THE ORIGINAL IS MORE EFFECTIVE.                                  4101062
 *D. THE ORIGINAL MAKES THE CONCLUSION FOR THE READER.                4101062
  E. THE REVISION IS CLEARER.                                         4101062

IN THE ORIGINAL THE WORD *MONSTER*                                    4101063
  A. IS SPECIFIC.                                                     4101063
 *B. IMPLIES AN AUTHOR CONCLUSION.                                    4101063
  C. PRESENTS VERIFIABLE EVIDENCE TO THE READER.                      4101063
  D. IN NON-COMMUNICATIVE.                                            4101063

DIRECTIONS - SELECT THE BEST COMPLETION.                                    1

WHEN THE SNIPER SAW THAT THE OTHER SNIPER WAS HIS BROTHER,            4101064
*BROTHER* MEANS                                                       4101064
  A. LITERAL BROTHER, I.E., SON OF HIS FATHER AND MOTHER.             4101064
  B. FELLOW MAN.                                                      4101064
 *C. BOTH A AND B.                                                       1064

THE BEST STATEMENT OF THEME IS                                        4101065
  A. WAR IS A GLORIOUS ADVENTURE THAT ONLY DIMS SOMEWHAT WHEN ONE     4101065
     IS CONFRONTED WITH SOME ATROCITIES.                              4101065
 *B. WAR SEEMS A GLORIOUS ADVENTURE UNTIL ONE IS CONFRONTED WITH      4101065
     THE ATROCITIES.                                                  4101065
  C. WAR IS A TOTAL ABOMINATION AND HAS NOTHING TO RECOMMEND IT.      4101065
  D. UNLESS ONE IS VERY ALERT, HE WILL DAMAGE HIS BROTHER.            4101065
  E. THE GOOD SOLDIER IS THE ONE WHO CAN DENY HIS SENSITIVITIES       4101065
     AND FOLLOW ORDERS.                                               4101065

IF YOU WERE COMPELLED TO DEFEND THE ATTITUDE CHANGE OF THE OTHER         1066
SNIPER, YOU COULD MOST EFFECTIVELY SAY                                   1066
  A. WHEN ONE TOTALS UP KILLINGS, THE LAST ONE IS ALWAYS MORE         4101066
     UPSETTING THAN THE FIRST.                                        4101066
  B. THE CHANGE IN ATTITUDE IS COMPLETELY UNWARRANTED. THERE IS       4101066
     NO DEFENSE.                                                      4101066
 *C. WHEN SOMEONE FIGHTS YOU ON EQUAL TERMS, YOU RESPECT HIS          4101066
     ABILITY AND SENSE HIS INDIVIDUALITY.                             4101066
  D. THE LACK OF FOOD AND THE DAY IN THE HOT SUN DROVE THE SNIPER     4101066
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TEMPORARILY OUT OF HIS SENSES. 4101066

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THE STUDENT WILL RECALL THE PLOT OF BOJERS SHORT STORY 0409
FISHERMAN BY CORRECTLY COMPLETING ITEMS REGARDING THE PLOT. %9□

DIRECTIONS - SELECT THE BEST COMPLETION. 1

THE SETTING OF BOJERS STORY *FISHERMAN* IS THE 4101208
A. GRAND BANK OFF OF NEWFOUNDLAND. 4101208
B. SEA JUST OFF THE COAST OF FINLAND. 4101208
*C. ARTIC OCEAN. 4101208
D. SKARET SOUND. 4101208
E. COVE OF GREENLAND. 4101208

THERE ARE ..... SONS IN THE SKARET FAMILY. 4101209
A. ONE 4101209
B. TWO 4101209
C. THREE 4101209
*D. FOUR 4101209
E. FIVE 4101209

IN THE SUMMER, THE SKARETS 4101210
*A. FARM. 4101210
B. FISH. 4101210
C. ARE MERCHANTS. 4101210
D. ARE WOODWORKERS. 4101210
E. MEND THEIR NETS. 4101210

ANDREAS SKARET HAS BEEN A FISHERMAN FOR APPROXIMATELY .... YEARS. 4101211
A. TWENTY 4101211
B. THIRTY 4101211
*C. FORTY 4101211
D. FIFTY 4101211
E. SIXTY 4101211

MRS. SKARET 4101212
A. IS DEAD. 4101212
B. ACCOMPANIES HER FAMILY TO THE FISHING STATION. 4101212
*C. REMAINS AT HOME IN THE WINTER. 4101212
D. HAS GONE TO LIVE IN OSLO. 4101212

THE SKARET BOYS INDICATE THAT THEY ARE IGNORANT OF MEDICAL 4101213
SCIENCE WHEN THEY 4101213
*A. MAKE ANDREAS DRINK TURPENTINE. 4101213
B. INSIST ANDREAS BATHE IN THE OCEAN. 4101213
C. MAKE A BREW OF COFFEE AND TOBACCO. 4101213
D. LET THE FIRE GO OUT. 4101213

THEY LOSE THEIR WAY GOING HOME BECAUSE 4101214
A. ISAK IS A BAD SAILOR. 4101214
*B. THE BLIZZARD CONCEALS THE SHIFTING OF THE WIND. 4101214
C. KARL DISTRACTS ISAK BY INSISTING ON AIDING ANDREAS. 4101214
D. NONE OF THE BOYS HAS MADE THIS TRIP BEFORE. 4101214

ONE OF THE BOYS SUGGESTS THAT ANDREAS MIGHT HAVE 4101215
A. PLEURISY. 4101215
B. RHEUMATISM. 4101215
C. PYORRHEA. 4101215

*D. PNEUMONIA. 410121

AS SOON AS THEY TIE UP THE BOAT AT THE END OF THE DAY, THE ENTIRE 4101216
FAMILY 4101216
A. GOES INTO THE CABIN FOR HOT SOUP. 4101216
B. GOES VISITING ON THE INSLAND. 4101216
C. GOES INTO TOWN. 4101216
D. HELPS OTHER FISHERMEN UNLOAD. 4101216
*E. BEGINS CLEANING THE DAYS CATCH. 4101216

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THE STUDENT CAN APPLY TERMS OF LITERARY ANALYSIS TO THE SHORT STORY *FISHERMAN* BY JOHRAN BOJER BY IDENTIFYING THESE TERMS IN REFERENCE TO THE SHORT STORY. --%10# 0410

DIRECTIONS - SELECT THE BEST COMPLETION. 1

PART TWO - LITERARY TERMS 4101218
4101218
4101218
THE PROTAGONIZING FORCE IS BEST EXPRESSED BY 4101218
*A. ANDREAS. 4101218
B. ISAK. 4101218
C. KARL. 4101218
D. THEIR IGNORANCE. 4101218
E. NATURE. 4101218

THE ANTAGONIZING FORCE IS BEST EXPRESSED BY 4101219
A. ANDREAS. 4101219
B. ISAK. 4101219
C. KARL. 4101219
D. THEIR IGNORANCE. 4101219
*E. NATURE. 4101219

THE CLIMAX OF THE STORY IS 4101220
A. ANDREAS BECOMING ILL. 4101220
B. THE BLIZZARD. 4101220
*C. THE BOAT WRECK. 4101220
D. THE FINDING OF THE BODIES. 4101220
E. THE RETURN TO MOTHER. 4101220

THE PRIMARY MEANS OF CHARACTERIZATION EMPLOYED BY BOJER IS 4101221
A. AUTHOR INTRUSION. 4101221
*B. WHAT THE CHARACTERS DO. 4101221
C. WHAT THE CHARACTERS SAY ABOUT THEMSELVES. 4101221
D. WHAT THE CHARACTERS SAY ABOUT EACH OTHER. 4101221

THE VAST MAJORITY OF THIS STORY IS 4101222
*A. NARRATION OF EVENTS. 4101222
B. DESCRIPTION OF PLACE. 4101222
C. DIALOGUE. 4101222
D. AUTHOR COMMENT. 4101222

THE POINT OF VIEW FROM WHICH THIS STORY IS WRITTEN IS 4101223
A. FIRST PERSON. 4101223
B. THIRD ~~PERSON OBJECTIVE.~~ ~~4101223~~
C. THIRD PERSON OMNISCIENT. 4101223
D. SECOND PERSON. 4101223
*E. MODIFIED THIRD PERSON OBJECTIVE. 4101223

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THE MAJOR CONFLICT IS BETWEEN                                     4101224
  A. ANDREAS AND HIS SONS.                                        4101224
  B. KARL AND ISAK.                                               4101224
  C. IGNORANCE AND WISDOM.                                        410122
 *D. THE SKARETS AND NATURE.                                      410122

THE BOYS ARE .... THEIR ENVIRONMENT IN THAT THEY ARE ....         4101225
  A. SHAPED BY.... COLD AND UNFEELING.                            4101225
  B. SHAPED BY .... PRACTICAL AND EFFICIENT.                      4101225
 *C. *NOT* SHAPED BY .... CRUEL, RATHER THAN INDIFFERENT.         4101225
  D. *NOT* SHAPED BY .... INDIFFERENT, RATHER THAN CRUEL.         4101225

THE *PERSONA* OF THE AUTHOR IS                                    4101226
  A. ANDREAS.                                                     4101226
  B. ISAK.                                                        4101226
  C. KARL.                                                        4101226
 *D. THERE IS NO *PERSONA*.                                       4101226

THE INTRODUCTORY PARAGRAPH OF THE STORY                           4101227
  A. *EMPHASIZES* THE PRESENCE OF HARSH NATURE.                   4101227
  B. *PRESENTS* THE ANTAGONIZING FORCE.                           4101227
  C. *SUGGESTS* THE MAJOR CONFLICT.                               4101227
 *D. DOES ALL OF THESE.                                           4101227


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THE STUDENT WILL SHOW COMPREHENSION OF STYLISTIC TECHNIQUES OF       0411
JOHRAN BOJER IN HIS SHORT STORY *FISHERMAN* BY INTERPRETING
DIALOGUE FROM THE SHORT STORY.  %4¤

  I.  YOU HAD BETTER GO IN AND PREPARE SOMETHING HOT, KARL.          0108
                                                                  4101228
                                                                  4101228
 II. IS SUPPER READYÓ IT WOULD FEEL GOOD TO EAT SOMETHING HOT.    4101228
                                                                  4101228
                                                                  4101228
III. DID YOU FASTEN THE BOAT PROPERLYO WE MAY HAVE A STORM        4101228
     TONIGHT.                                                     4101228
                                                                  4101228
                                                                  4101228
 IV. THE THREE ELDER SONS CONTINUED THEIR MEAL FOR SOME TIME      4101228
     BEFORE MUMBLING, H-M, WHICH WAS MEANT FOR YES.               4101228

THE SKARETS ARE BEST CHARACTERIZED AS                             4101228
  A. EXTREMELY LOQUACIOUS.                                        4101228
  B. COLD AND UNFEELING TOWARD EACH OTHER.                        4101228
  C. NOT INTERESTED IN COMMUNICATING WITH ONE ANOTHER.            4101228
 *D. SPEAKING ONLY ON MATTERS OF PRACTICAL NECESSITY.             4101228

COMMENT ONE INDICATES THAT KARL IS                                4101229
  A. LOOKED UPON WITH DISFAVOUR.                                  4101229
  B. VIEWED AS ONLY CAPABLE OF DOING THE MENIAL TASKS.            4101229
  C. HELD IN SPECIAL FAVOR AND GETS TO WARM UP FIRST.             4101229
 *D. NONE OF THESE.                                               410122

COMMENT TWO MAKES REFERENCE TO THE THEME OF *FISHERMEN* IN THAT   4101230
  A. SELFISH, NARROW MINDED PEOPLE THINK ONLY OF THEIR IMMEDIATE  4101230
     NEEDS.                                                       4101230
  B. FOOD IS THE GREATEST NECESSITY OF HUMAN LIFE.                4101230
 *C. PEOPLE RESPOND TO THE HARDSHIPS IMPOSED BY THEIR                  4101230
     ENVIRONMENTS.                                                     4101230
  D. PEOPLE WHO LIVE OUTDOORS CANNOT HAVE DEEP EMOTIONAL               4101230
     ATTACHMENTS.                                                      4101230

COMMENT FOUR IS THE RESPONSE TO COMMENT THREE AND INDICATES            4101231
THAT THE SONS                                                          4101231
  A. ARE ANGRY WITH ANDREAS.                                           4101231
  B. ARE INDIFFERENT TO ANDREAS.                                       4101231
  C. DO NOT RESPECT ANDREAS.                                           4101231
  D. ARE THINKING ABOUT THEIR MOTHER.                                  4101231
 *E. ARE TOO TIRED TO HOLD A CONVERSATION.                             4101231

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THE STUDENT WILL SHOW COMPREHENSION OF THE STYLISTIC TECHNIQUE OF        0412
BOJER IN THE SHORT STORY *FISHERMAN* BY IDENTIFYING THE
TECHNIQUE USED BY THE AUTHOR.  %4¤

DIRECTIONS - SELECT THE ANSWER WHICH BEST COMPLETES THE SENTENCE.

THE SENTENCES *THE ... BROTHERS SNORED APACE, DEAD TIRED, AND             1232
CARRYING ON THEIR DREARY WORK EVEN IN THEIR DREAMS. THEY WERE          4101232
RIDING ON HIGH-CRESTED WAVES, THEY WERE HAULING NETS, THEY CRIED       4101232
OUT LOUDLY* ... REPRESENTS                                             4101232
  A. A PRESERVATION OF THE OBJECTIVE POINT OF VIEW.                    4101232
  B. A MOVEMENT TOWARD THE OBJECTIVE POINT OF VIEW.                    4101232
  C. A PRESERVATION OF THE OMNISCIENT POINT OF VIEW.                   4101232
 *D. A MOVEMENT TOWARD THE OMNISCIENT POINT OF VIEW.                   4101232

AFTER THE YOUNGEST SON HAS CHECKED ON ANDREAS CONDITION, THE           4101233
ELDEST SAID *NO CHANCE OF FATHER LENDING A HANDO* THIS COMMENT         4101233
  A. REVEALS THE ELDEST AS HARD-HEARTED AND SELFISH.                   4101233
 *B. EXPRESSES THE SINGLE-MINDED CONCERN OF THE GROUP FOR              4101233
     SURVIVAL.                                                         4101233
  C. EXPRESSES ISAKS HATE OF KARL.                                     4101233
  D. EXPRESSES ISAKS JEALOUSLY OF KARL.                                4101233

BOJERS TECHNIQUE OF NOT REFERRING TO HIS CHARACTERS BY NAME HAS        4101234
ALL OF THE FOLLOWING EFFECTS *EXCEPT*                                  4101234
  A. DEPERSONALIZING THEM.                                             4101234
  B. MAKING THEM INTERCHANGABLE.                                       4101234
  C. EMPHASIZING THEIR SUBJECTION TO THE ELEMENTS.                     4101234
  D. EMPHASIZING THEIR MUTUAL REGARD.                                  4101234
 *E. EMPHASIZING THEIR UNION AS A WORKING GROUP.                       4101234

THE WAY IN WHICH THE BODIES OF ANDREAS AND THE SECOND BROTHER          4101235
WERE FOUND IS *ONE OF THE FIRST INDICATIONS* THAT                      4101235
  A. NATURE WAS THE FINAL VICTOR.                                      4101235
  B. THE BOYS CARED ABOUT THEIR FATHER.                                4101235
 *C. THE SKARETS HAD A PARTIAL VICTORY OVER NATURE.                    4101235
  D. THE SECOND BROTHER LOVED HIS FATHER THE MOST.                     4101235

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THE STUDENT WILL ANALYZE A GIVEN SET OF THEMES FOR *FISHERMEN*           0413
BY BOJER. HE WILL THEN IDENTIFY SELECTIONS FROM THE STORY TO
SUPPORT ONE OF THESE POSSIBLE THEMES. HE THEN WILL ANALYZE THESE
THEMES TO DETERMINE WHICH WAS BOJERS THEME.  %11¤
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DIRECTIONS - FOLLOWING ARE FIVE STATEMENTS PROPOSING THE THEME OF        0063
             FISHERMEN. EACH OF THE FOLLOWING SIX ITEMS IS
             SUPPORT FOR *ONE* OF THE STATEMENTS. SELECT THAT
             THEME WHICH IS *MOST COMPLETELY* ASSOCIATED WITH
             EACH ITEM.

  A. WHEN ONE IS SUBJECTED TO CONSTANT ASSOCIATION WITH A HARSH
  NATURAL ENVIRONMENT, HE NO LONGER PRESERVES THE SOCIAL
  AMENITIES IN HIS DAILY LIFE.

  B. CLOSE ASSOCIATION WITH A HARSH NATURAL ENVIRONMENT MAKES ONE
  BECOME SELFISH AND UNCONCERNED ABOUT THE WELFARE OF OTHERS.

  C. CLOSE ASSOCIATION WITH A HARSH NATURAL ENVIRONMENT DEVELOPS
     THE ABILITY OF AN INDIVIDUAL TO SURVIVE.

  D. CLOSE ASSOCIATION WITH A HARSH NATURAL ENVIRONMENT PRODUCES
     NO NECESSARY RESULTS IN AN INDIVIDUAL.

  E. EVEN THOUGH HE IS CONSTANTLY ASSOCIATED WITH A HARSH NATURAL
     ENVIRONMENT, AN INDIVIDUAL IS ABLE TO PRESERVE STRONG
     PERSONAL EMOTIONAL BONDS WITH OTHERS.

THE WIND DROVE SLEET AND SALT SPRAY OVER THEM, BUT THE                  4101236
FIVE FISHERMEN TURNED THEIR BACKS UPON IT, THEIR KNIVES                 410123
WORKING, AND THE FISH BLOOD RUNNING FREELY.  *C

WHEN FINALLY SEATED ABOUT THE SMOKING FISH-OIL LAMP, THEY WERE          4101237
TOO TIRED TO SPEAK.  *A                                                 4101237

ARE YOU ILL, FATHERO  *E                                                4101238

THE OTHERS ENTERED, MAKING A GREAT DEAL OF NOISE WHILE UNDRESSING       4101239
AMONG CHAIRS AND BOXES.  *B                                             4101239

IT HURT HIS ACHING HEAD, BUT IT DID NOT OCCUR TO HIM FOR A              4101240
MOMENT TO ASK THEM TO BE MORE QUIET.  *E                                4101240

.....THEN THE THIRD, TREADING SOFTLY IN THE SLIPPERY ROCKS,             4101241
NURSING HIS FATHER IN HIS ARMS AS IF HE WERE A BABY.  *E                4101241

THREE OF THE STATEMENTS THAT INTRODUCE THIS SECTION ARE                 4101242
UNDOUBTABLY TRUE, AND A FOURTH MAY BE. WHICH STATEMENT, *TAKING         4101242
INTO ACCOUNT THE FALLING ACTION AND CONCLUSION,* DO YOU THINK           4101242
BOJER WOULD ACCEPT AS A STATEMENT OF THEMEO  *E                         4101242

THE PERSON WHO SAYS THAT THE BOYS WERE VERY CRUEL TO THEIR FATHER       4101243
MAY DECIDE THAT STATEMENT *A* IS BOJERS THEMATIC STATEMENT.             4101243
CONFESS THAT HE IS CONFUSING STATEMENT *A* WITH STATEMENT .... *B       4101243

THE ONE STATEMENT THAT IS THE *LEAST* REASONABLE AS REFLECTING          410124
BOJERS POSITION IS......  *D                                            4101244

SELECT THE COMMENT WHICH *BEST* EXPRESSES THE RELATIONSHIP OF THE       4101245
THEME STATEMENTS THAT INTRODUCE THIS SECTION.                           4101245
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   A. ALL ARE REASONABLE AND COULD BE HELD SIMULTANEOUSLY.              4101245
  *B. ALL BUT ONE ARE REASONABLE AND COULD BE HELD SIMULTANEOUSLY.      4101245
   C. STATEMENT *A* MEANS THE SAME THING AS STATEMENT *B*.              4101245
   D. STATEMENT *A* CONTRADICTS STATEMENT *E.*                          4101245
   F. STATEMENT *C* BEST EXPRESSES THE CONDITION OF THE SONS, BUT       4101245
      NOT OF ANDREAS.                                                   4101245

THE READER KNOWS THAT EACH BOY ..... FOR HIS FATHER BECAUSE .....       4101246
  *A. CARED DEEPLY ... EACH SACRIFICED SOMETHING FOR HIM.               4101246
   B. CARED DEEPLY ... EACH ONE SAID HE LOVED HIS FATHER.               4101246
   C. DID *NOT* CARE ... EACH WAS RUDE WHEN ANDREAS WAS SICK.           4101246
   D. DID *NOT* CARE ... THEY CLEANED THE FISH BEFORE ATTENDING TO      4101246
      ANDREAS.                                                          4101246

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THE STUDENT WILL INTERPRET THE WORD CHOICE IN HOWARD MOSS                  0466
*BURNING LOVE LETTERS* BY IDENTIFYING THE CORRECT CONNOTATIVE
MEANING OF VARIOUS WORDS IN THE POEM.  %3¤

      FIRE THAT CANCELS ALL THAT IS                                     4101474
      DEVOURS PAPER AND PEN,                                            4101474
      AND MAKES OF THE HEARTS HISTORIES                                 4101474
      A COLD HEARTH WARM AGAIN,                                         4101474
      IT COULD AS WELL CONSUME A BRANCH,                                4101474
      BLANK PAPER OR BLACK COAL                                         4101474
      THAT NOW IN ASHY AVALANCHE,                                       4101474
      SCATTERS THE HEART WHOLE.                                         4101474
                                                                        4101474
IN LINE TWO, THE AUTHOR CHOSE THE WORD, *PEN* BECAUSE                      1474
   A. THE PEN THAT WAS USED TO WRITE THE LOVE LETTERS IS BEING          4101474
      BURNED, TOO.
   B. THE PEN IS REWRITING THE HEARTS HISTORIES.                        4101474
  *C. PAPER AND PEN IS A MORE POETIC WAY OF SAYING STATIONERY.             1474
   D. THE WORD *PEN* SOUNDS MUCH BETTER THAN THE WORD *PENCIL,*            1474
      AND PENS TAKE LONGER TO BURN THAN PENCILS DO.                        1474

IN LINE SIX, MOSS USED THE WORD *BLACK* TO DESCRIBE COAL. SINCE            1475
THIS WAS NOT A NECESSARY WORD BECAUSE COAL IS BY DEFINITION             4101475
BLACK, MOSS MUST HAVE USED BLACK TO                                     4101475
   A. SHOW THAT IT WAS EVIL%BLACK¤ TO BURN THE LOVE LETTERS.            4101475
  *B. CONTINUE HIS USE OF ALLITERATION IN THAT LINE.                    4101475
   C. SHOW THAT WHAT IS NEEDED TO MAKE A COLD HEARTH WARM AGAIN IS      4101475
      GOOD, BLACK COAL.                                                    1475
   D. FORESHADOW THE ASHY AVALANCHE TALKED ABOUT IN LINE SEVEN.         4101475

IN LINE EIGHT, MOSS CHOSE THE WORD *SCATTERS* TO SHOW THAT                 1476
   A. THE HEART WAS BURIED UNDER THE AVALANCHE OF SADNESS.              4101476
   B. THE AVALANCHE OF SADNESS NOT ONLY BURIED THE HEART, BUT           4101476
      FIRST BROKE IT INTO MANY TINY PIECES.                             4101476
   C. THE PIECES OF THE HEART WERE STREWN UNDERNEATH THE AVALANCHE      4101476
      OF ASHES.                                                         4101476
  *D. NOT ONLY WAS THE HEART BURIED UNDER THE ASHES, BUT TO MAKE        4101476
      IT SEEM EVEN MORE DEAD, THE HEART WAS SCATTERED INTO PIECES.      4101476

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THE STUDENT WILL DEMONSTRATE KNOWLEDGE OF THE TERM *SUPPORTING             0494
CONFLICT* BY SELECTING ONE CONFLICT FROM A LIST OF INCIDENTS THAT
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SUPPORTS THE INITIAL CONFLICT IN THE STORY *GOD SEES THE TRUTH, BUT WAITS* BY TOLSTOI. %1¤

DIRECTIONS - SELECT THE BEST COMPLETION. 1

THE CONFLICT THAT SUPPORTS THE INITIAL CONFLICT IN THE STORY 185.
GOD SEES THE TRUTH, BUT WAITS IS 1851
A. AS THEY TIED HIS FEET TOGETHER AND FLUNG HIM INTO THE CART, 4101851
AKSIONOV CROSSED HIMSELF AND WEPT. 4101851
*B. VANYA DEAREST, TELL YOUR WIFE THE TRUTH, WAS IT NOT YOU WHO 4101851
DID IT. 4101851
C. HE WALKED SLOWLY, SPOKE LITTLE, AND NEVER LAUGHED, BUT HE 4101851
OFTEN PRAYED. 4101851
D. ON SUNDAYS IN THE PRISON-CHURCH HE READ THE LESSONS AND SANG 4101851
IN THE CHOIR, FOR HIS VOICE WAS STILL GOOD. 4101851

****

THE STUDENT WILL DEMONSTRATE KNOWLEDGE OF THE SEQUENCE OF CONFLICT BY IDENTIFYING THE ORDER IN WHICH THE CONFLICTS THAT SUPPORT THE INITIAL CONFLICT OCCUR IN *GOD SEES THE TRUTH, BUT WAITS* BY TOLSTOI. %1¤ 0496

DIRECTIONS - SELECT THE LETTER BEFORE THE CORRECT ANSWER. 0127
WHICH OF THE FOLLOWING SETS INDICATES THE CORRECT SEQUENCE OF SUPPORTING CONFLICTS IN *GOD SEES THE TRUTH, BUT WAITSO*

1. HIS ANGER WAS SO GREAT AGAINST MAKAR SEMYONICH THAT HE LONGED FOR VENGEANCE.

2. WHEN THERE WERE QUARRELS AMONG THE PRISONERS THEY %HIS FELLOW PRISONERS¤ CAME TO HIM TO PUT THINGS RIGHT.

3. AKSIONOV WAS CONDEMNED TO BE FLOGGED AND SENT TO THE MINES.

4. BUT IF I TELL, THEY WILL PROBABLY FLOG THE LIFE OUT OF HIM, AND MAYBE I SUSPECT HIM WRONGLY.

A. 1 2 3 4 4101853
B. 2 3 4 1 4101853
*C. 3 2 1 4 4101853
D. 4 3 2 1 4101853

****

THE STUDENT WILL SHOW HIS KNOWLEDGE OF SHORT STORY PLOT SEQUENCE BY CHRONOLOGICALLY ARRANGING THE DEVELOPMENT OF CONFLICT IN *GOD SEES THE TRUTH, BUT WAITS* BY TOLSTOI. %1¤ 0497

DIRECTIONS - SELECT THE LETTER BEFORE THE CORRECT ANSWER. 0128
WHICH OF THE FOLLOWING SEQUENCES PLACES THE DEVELOPMENT OF CONFLICT IN TOLSTOIS *GOD SEES THE TRUTH, BUT WAITS* IN PROPER ORDERO

A. HOW COULD ANYONE PUT A KNIFE INTO YOUR BAG WHILE IT WAS UNDER YOUR HEADO IT WOULD SURELY HAVE WOKE YOU UP.

B. HERE IS THIS BLOOD-STAINED KNIFE IN YOUR BAG, AND YOUR FACE AND MANNER BETRAY YOU.

C. DURING THE DAY HE DID NOT GO NEAR MAKAR SEMYONICH, NOR EVEN LOOK AT HIM.

D. GOD WILL FORGIVE YOUO SAID HE. MAYBE I AM A HUNDRED TIMES WORSE THAN YOU.

E. THE MERCHANTS AND OTHER INHABITANTS OF THAT TOWN SAID THAT IN FORMER DAYS HE USED TO DRINK AND WASTE HIS TIME, BUT THAT HE WAS A GOOD MAN.

A. A B D C E 4101854
B. D C A B E 4101854
C. C D E B A 4101854
*D. B E A C D 4101854
E. E A C D B 4101854

****

THE STUDENT WILL SHOW KNOWLEDGE OF THE CRITERIA FOR DETERMINING MAJOR SETTINGS BY SELECTING THE MAJOR SETTING FROM A LIST OF ALL SETTING USED IN *GOD SEES THE TRUTH, BUT WAITS* BY TOLSTIO. %1□ 0498

SELECT THE CORRECT ANSWER FROM A LIST OF ALTERNATIVES. 0007

BELOW ARE THE FOUR SETTINGS TOLSTOI USES IN *GOD SEES THE TRUTH, 410185
BUT WAITS.* WHICH IS THE MAJOR SETTINGO 1855
A. VLADIMIR 4101855
B. AN INN 4101855
C. A JAIL 4101855
*D. SIBERIA 4101855

****

THE STUDENT WILL DEMONSTRATE HIS COMPREHENSION OF TOLSTOIS *GOD SEES THE TRUTH, BUT WAITS* BY SELECTING ITS *CENTRAL* MESSAGE OR THEME. %1□ 0499

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0002

THE AUTHOR OF A SHORT STORY COMBINES ALL ELEMENTS OF THE SHORT 4101856
STORY %PLOT, CHARACTERIZATION, SETTING□ TO ILLUSTRATE A CENTRAL 4101856
TRUTH KNOWN AS THE THEME. WHICH STATEMENT BELOW IS THE THEME OF 4101856
TOLSTOIS *GOD SEES THE TRUTH, BUT WAITSO* 1856
*A. MISFORTUNE MAY BE THE PRELUDE TO A GREATER GOOD. 4101856
B. FALSE ACCUSATIONS CAN LEAD MAN TO UNHAPPINESS. 4101856
C. MAN CAN TREAT HIS FELLOW-MAN UNJUSTLY. 4101856
D. FORGIVENESS OF INJURIES IS DIFFICULT. 4101856

****

THE STUDENT WILL SHOW COMPREHENSION OF THE TERMS *ACTION* AND *CONFLICT* BY DISTINGUISHING AN EXAMPLE OF EITHER ACTION OR CONFLICT FROM A SERIES OF INCIDENTS FROM TOLSTOIS *GOD SEES THE THE TRUTH, BUT WAITS* THAT ARE REPRESENTATIVE OF THE NON-INTENDED LITERARY CHARACTERISTIC. %1□ 0501

SELECT THE CORRECT ANSWER FROM A LIST OF ALTERNATIVES. 0007

WHICH ONE OF THE FOLLOWING INCIDENTS FROM TOLSTOIS *GOD SEES THE 1858
TRUTH, BUT WAITS* SHOWS CONFLICTO 1858
A. SEE IF I DO NOT SELL OUT ALL MY GOODS, AND BRING YOU SOME 4101858
PRESENTS FROM THE FAIR. 41018
B. I AM TRAVELLING ON BUSINESS OF MY OWN. THERE IS NO NEED TO 410185
QUESTION ME. 4101858
*C. HIS WIFE WAS IN DESPAIR, AND DID NOT KNOW WHAT TO BELIEVE. 4101858
D. FOR TWENTY-SIX YEARS AKSIONOV LIVED AS A CONVICT IN SIBERIA. 4101858

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THE STUDENT WILL DEMONSTRATE COMPREHENSION OF THE TERM 0503
PROTAGONIST BY IDENTIFYING THE ROLE OF A PROTAGONIST IN *GOD SEES
THE TRUTH, BUT WAITS.* %1⊓

DIRECTIONS - SELECT THE BEST COMPLETION. 1

AKSIONOV IS THE PROTAGONIST IN TOLSTOIS *GOD SEES THE TRUTH, BUT 1860
WAITS* BECAUSE HE 1860
A. CHAMPIONED THE CAUSE OF HIS FELLOW PRISONERS. 4101860
*B. SUFFERED UNJUSTLY FOR ANOTHERS CRIME. 4101860
C. LIVED 26 YEARS IN A SIBERIAN PRISON. 4101860
D. DISCOVERED THE GUILT OF A DECEITFUL MURDERER. 4101860

****

THE STUDENT WILL DEMONSTRATE COMPREHENSION OF THE TERM 050
ANTAGONIST BY IDENTIFYING THE ROLE OF THE ANTAGONIST IN
TOLSTOIS *GOD SEES THE TRUTH, BUT WAITS.* %1⊓

DIRECTIONS - SELECT THE BEST COMPLETION. 1

MAKAR IS THE ANTAGONIST IN TOLSTOIS *GOD SEES THE TRUTH, BUT 1861
WAITS* BECAUSE HE 1861
A. CONFESSED HIS CRIME TO AKSIONOV. 4101861
B. TRIED TO ESCAPE FROM THE PRISON. 4101861
C. KILLED THE MERCHANT AT THE INN. 4101861
*D. PERMITTED AKSIONOV TO SUFFER UNJUSTLY. 4101861

****

THE STUDENT WILL DEMONSTRATE KNOWLEDGE OF THE EVENTS IN THE STORY 0505
GOD SEES THE TRUTH, BUT WAITS BY TOLSTOI IN WHICH MINOR
CHARACTERS ARE INVOLVED BY IDENTIFYING WHAT THAT MINOR CHARACTER
SAID OR DID. %5⊓

MINOR CHARACTERS IN A SHORT STORY SERVE TO INTENSIFY THE CONFLICT 0129
BETWEEN THE PROTAGONIST AND ANTAGONIST. IN THE SERIES OF
QUOTATIONS BELOW, SHOW HOW THIS IS TRUE BY FIRST IDENTIFYING THE
CHARACTER WHO SAID OR DID THE FOLLOWING BY SELECTING THE LETTER
*BEFORE THAT PERSONS NAME IN THE LIST BELOW⊓ FOR EACH QUOTATION.
A LETTER *MAY* APPLY MORE THAN ONCE.

A. PRISONERS
B. WIFE
C. MERCHANT
D. OFFICAL

E. GOVERNOR

WHEN YOU TOOK OFF YOUR CAP, I SAW THAT YOUR HAIR WAS QUITE GREY. 4101862
*B 1862

TELL ME HOW YOU KILLED HIM, AND HOW MUCH MONEY YOU STOLE. *D 4101863

HAD SENT A PETITION TO THE CZAR, BUT IT HAD NOT BEEN 4101864
ACCEPTED. *B 4101864

TELL ME, BEFORE GOD, WHO DUG THAT HOLE. *E 4101865

YOU ARE THE ONLY PERSON WHO COULD HAVE DONE IT. THE HOUSE WAS 4101866
LOCKED FROM INSIDE, AND NO ONE ELSE WAS THERE. *D 4101866

****

THE STUDENT WILL ANALYZE A QUOTATION FROM TOLSTOIS *GOD SEES THE TRUTH, BUT WAITS* WITH RESPECT TO PLOT CONFLICT BY IDENTIFYING THE PARTICULAR DEVICE THE AUTHOR USES TO INTENSIFY CONFLICT. %5□ 0506

DIRECTIONS - WHICH OF THE FOLLOWING DEVICES FOR STRENGTHENING CONFLICT IS USED BY TOLSTOI IN *EACH* OF THE FIVE QUOTATIONS BELOWO SELECT THE LETTER OF THE STATED DEVICE IN THE PROPER SPACE BELOW. EACH DEVICE MAY BE CORRECTLY USED ONLY ONCE. 0130

EACH DEVICE FOR INTENSIFYING CONFLICT IS ILLUSTRATED BY ONE OF THE QUOTATIONS USED IN THE ITEMS BELOW. IDENTIFY WHICH DEVICE IS USED IN EACH QUOTATION.

DEVICE A - COMPLICATION TO STRENGTHEN INITIAL CONFLICT
B - FORESHADOWING OF A FUTURE EVENT
C - INTENSIFICATION OF INNER CONFLICT
D - FALSE CIRCUMSTANTIAL EVIDENCE
E - UNJUST ACCUSATION OF THE PROTAGONIST

WHEN YOU TOOK OFF YOUR CAP, I SAW THAT YOUR HAIR WAS QUITE GREY. 1867
*B 1867

TELL ME HOW YOU KILLED HIM, AND HOW MUCH MONEY YOU STOLE. *E 1868

•••• HAD SENT A PETITION TO THE CZAR, BUT IT HAD NOT BEEN 1869
ACCEPTED. *A 1869

TELL ME, BEFORE GOD, WHO DUG THAT HOLE. *C 1870

YOU ARE THE ONLY PERSON WHO COULD HAVE DONE IT. THE HOUSE WAS 1871
LOCKED FROM INSIDE, AND NO ONE ELSE WAS THERE. *D 1871

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THE STUDENT WILL SHOW COMPREHENSION OF *FORESHADOWING* AS A DEVICE PREDICTING FUTURE HAPPENINGS BY SELECTING FROM TOLSTOIS *GOD SEES THE TRUTH, BUT WAITS* ONE QUOTATION THAT WOULD ILLUSTRATE THAT LITERARY TECHNIQUE. %1□ 0508

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0002

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WHICH QUOTATION BELOW, TAKEN FROM TOLSTOIS *GOD SEES THE TRUTH,          1873
BUT WAITS* ILLUSTRATES THE USE OF FORESHADOWINGO                          1873
 *A. I DREAMT YOU RETURNED FROM THE TOWN, AND WHEN YOU TOOK OFF        4101873
     YOUR CAP, I SAW THAT YOUR HAIR WAS QUITE GREY.                    4101873
  B. I QUESTION YOU BECAUSE THE MERCHANT WITH WHOM YOU SPENT LAST      410187
     NIGHT HAS BEEN FOUND WITH HIS THROAT CUT.                         4101873
  C. IT SEEMS THAT ONLY GOD CAN KNOW THE TRUTH. IT IS TO HIM           4101873
     ALONE WE MUST APPEAL.                                             4101873
  D. I HAVE NO WISH TO ESCAPE, AND YOU HAVE NO NEED TO KILL ME.        4101873
     YOU KILLED ME LONG AGO.                                           4101873


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THE STUDENT WILL COMPREHEND THE POINT OF VIEW FROM WHICH TOLSTOIS         0510
*GOD SEES THE TRUTH, BUT WAITS* IS NARRATED BY IDENTIFYING THE TYPE
OF NARRATOR OF A GIVEN SELECTION.  %1¤

DIRECTIONS- AFTER STUDYING THE PASSAGES BELOW, FROM TOLSTOIS              0132
            *GOD SEES THE TRUTH, BUT WAITS,* DETERMINE THE POINT
            OF VIEW FROM WHICH THE STORY IS NARRATED. THEN
            SELECT THE CORRECT RESPONSE.

AKSIONOV WAS A HANDSOME, FAIR-HAIRED, CURLY-HEADED FELLOW, FULL        4101882
OF FUN, AND VERY FOND OF SINGING. WHEN QUITE A YOUNG MAN, HE HAD       4101882
BEEN GIVEN TO DRINK, AND WAS RIOTOUS WHEN HE HAD HAD TOO MUCH,         4101882
BUT AFTER HE MARRIED HE GAVE UP DRINKING, EXCEPT NOW AND THEN.         4101882
                                                                       4101882
WHEN AKSIONOV HEARD THESE WORDS, HE FELT SURE THIS WAS THE MAN         4101882
WHO HAD KILLED THE MERCHANT. HE ROSE AND WENT AWAY. ALL THAT           410188
NIGHT AKSIONOV LAY AWAKE. HE FELT TERRIBLY UNHAPPY, AND ALL SORTS      410186
OF IMAGES ROSE IN HIS MIND.                                            4101882
                                                                       4101882
THE NARRATOR OF THE PASSAGES ABOVE IS                                     1882
 *A. AN OMNISCIENT AUTHOR.                                                1882
  B. A FIRST-PERSON CENTRAL.                                              1882
  C. A THIRD-PERSON LIMITED.                                              1882


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THE STUDENT WILL DEMONSTRATE HIS COMPREHENSION OF THE TERM                0511
*IRONY* BY SELECTING FROM A SERIES OF QUOTATIONS FROM TOLSTOIS
*GOD SEES THE TRUTH, BUT WAITS* THE TWO THAT ILLUSTRATE IRONY.%1¤

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.              0002

  A. HERE IS THIS BLOOD-STAINED KNIFE IN YOUR BAG, AND YOUR FACE       4101883
     AND MANNER BETRAY YOU.                                            4101883
  B. WHEN SHE SAW HER HUSBAND IN PRISON-DRESS AND IN CHAINS, SHUT      4101883
     UP WITH THIEVES AND CRIMINALS, SHE FELL DOWN, AND DID NOT         4101883
     COME TO HER SENSES FOR A LONG TIME.                               4101883
  C. I ONCE REALLY DID SOMETHING WRONG, AND OUGHT, BY RIGHTS TO        4101883
     HAVE COME HERE LONG AGO, BUT THAT TIME I WAS NOT FOUND OUT.       4101883
  D. IVAN DMITRICK, --- FORGIVE MEO FOR THE LOVE OF GOD, FORGIVE       4101883
     ME.                                                               41018
                                                                       4101883
THE TWO PASSAGES THAT ILLUSTRATE THE USE OF *IRONY* ARE                   1883
  A. A AND B.                                                          4101883
 *B. C AND A.                                                          4101883
  C. B AND D.                                                          4101883
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D. D AND C.                                                          4101883

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THE STUDENT WILL ANALYZE THE WAYS IN WHICH CHARACTERS IN TOLSTOIS       0512
*GOD SEES THE TRUTH, BUT WAITS*, HEMINGWAYS *THE KILLERS*, DE
MAUPASSANTS *THE NECKLACE*, O HENRYS *A MUNICIPAL REPORT*, AND
POES *THE CASK OF AMONTILLADO* SHARE CERTAIN SIMILARITIES BY
CHOOSING FROM A GIVEN LIST THE WAY IN WHICH THEY ARE ALIKE.  %4□

DIRECTIONS - MANY COMPARISONS CAN BE MADE BETWEEN AKSIONOV              0133
             %TOLSTOIS *GOD SEES THE TRUTH, BUT WAITS*□ AND
             CHARACTERS IN VARIOUS OTHER SHORT STORIES
             STUDIED PREVIOUSLY. READ THE ITEMS BELOW AND CHOOSE
             THE FACET OF SIMILARITY BETWEEN AKSIONOV AND EACH
             CHARACTER GIVEN. CHOOSE THE LETTER BEFORE THE
             CORRECT RESPONSE.

AKSIONOV AND OLE ANDRESEN %HEMINGWAYS *THE KILLERS*□ WERE ALIKE          1884
IN THAT THEY WERE                                                         1884
  A. HAPPY-GO-LUCKY BEFORE THEIR MISFORTUNE.                           4101884
 *B. UNFORTUNATE IN THEIR SOCIAL CONTACTS.                                1884
  C. HESITANT IN APPEALING FOR HELP.                                   4101884
  D. FORGIVING OF THEIR PERSECUTORS.                                   4101884

THE LESSON AKSIONOV LEARNED AFTER 26 YEARS IN PRISON THAT MADAME       4101885
LOISEL %DE MAUPASSANT, *THE NECKLACE*□ NEEDED TO KNOW WHEN SHE            1885
BORROWED THE NECKLACE WAS THAT                                         4101885
  A. RICHES CAN BRING ONLY TEMPORARY HAPPINESS.                        4101885
  B. FRIENDS CAN HELP US IN OUR HOUR OF NEED.                          4101885
  C. LIFE IS A PROGRESSION OF JOYS AND SORROWS.                        4101885
 *D. TRUE HAPPINESS MUST COME FROM WITHIN A PERSON.                    4101885

AKSIONOV AND AZALEA ADAIR %O HENRY *A MUNICIPAL REPORT*□ BOTH             1886
MIGHT HAVE EXPERIENCED THE FOLLOWING                                   4101886
  A. A SPOUSE WHO FAILED TO SYMPATHIZE WITH NEED.                      4101886
  B. LACK OF THE BASIC NECESSITIES OF LIFE.                            4101886
  C. AN UNDERSTANDING FRIEND FAITHFUL IN TIME OF NEED.                 4101886
  D. POOR HEALTH AS A RESULT OF DEPRIVATION.                           4101886
                                                                       4101886
WHICH *3* EXPERIENCES LISTED ABOVE DID THEY ACTUALLY SHARE IN          4101886
COMMONO                                                                4101886
                                                                       4101886
 *A. A, B, D                                                           4101886
  B. B, A, C                                                           4101886
  C. C, D, A                                                           4101886
  D. D, B, C                                                           4101886

AKSIONOV AND FORTUNATO %POE *THE CASK OF AMONTILLADO*□ WERE ALIKE         1887
IN THAT THEY                                                           4101887
  A. WERE HATED BY THEIR RESPECTIVE ANTAGONIST.                        4101887
 *B. WERE TRICKED INTO THEIR MISFORTUNE.                               4101887
  C. FORGAVE THEIR ANTAGONIST FOR HIS CRIME.                           4101887
  D. DECLARED THEIR INNOCENCE TO CIVIL AUTHORITIES.                    4101887

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THE CHILD WILL DEMONSTRATE HIS ABILITY TO LOCATE THE CENTRAL IDEA BY SELECTING IT AFTER READING A GIVEN SELECTION. %8□ 0537

DIRECTIONS-- READ THE PARAGRAPH BELOW. 0145

IN HIS LIFETIME GEOFFREY CHAUCER WAS HAILED AS THE GREATEST POET OF HIS AGE. AND TODAY, AFTER MORE THAN FIVE AND A HALF CENTURIES, DURING WHICH THE WARMTH, COLOR, HUMOR, AND HUMANITY OF HIS POETRY HAVE ENDEARED HIM TO HIS READERS, HIS NAME STANDS IN THE ANNALS OF ENGLISH LITERATURE SECOND ONLY TO THAT OF SHAKESPEARE.

FROM *GEOFFREY CHAUCER*

CHOOSE THE MAIN IDEA THAT COMES FROM THE PARAGRAPH. 1927

A. CHAUCER LIVED FIVE AND A HALF CENTURIES AGO.
*B. CHAUCER,S POETRY HAS MADE HIS NAME SECOND TO SHAKESPEARE,S.
C. CHAUCER,S HUMANITY ENDEARED HIM TO HIS READERS.

DIRECTIONS-- READ THE PARAGRAPH BELOW. 0146

IN THE GENERAL PROLOGUE CHAUCER DID NOT DEVELOP THE CHARACTER OF THE THREE PRIESTS RIDING IN THE PRIORESS,S RETINUE, PERHAPS BECAUSE HE FELT THAT THEIR QUIETNESS WOULD LEND EMPHASIS TO THE ARISTOCRATIC STATELINESS OF THE PRIORESS. BUT, IN ANY CASE, THE ONE PRIEST FOR WHOM CHAUCER SUPPLIED A TALE, THOUGH HE IS NOT DESCRIBED IN THE PROLOGUE, AMPLY EXPRESSES HIS PERSONALITY NOW.

FROM *GEOFFREY CHAUCER*

CHOOSE THE MAIN IDEA THAT COMES FROM THE PARAGRAPH. 1928

*A. ALTHOUGH HE WAS NOT DESCRIBED IN THE PROLOGUE, ONE OF THE PRIESTS WAS SUPPLIED WITH A TALE THAT EXPRESSES HIS PERSONALITY.
B. CHAUCER DID NOT DEVELOP THE CHARACTER OF THE THREE PRIESTS IN THE PROLOGUE.
C. THE QUIETNESS OF THE PRIESTS EMPHASIZED THE STATELINESS OF THE PRIORESS.

DIRECTIONS-- READ THE PARAGRAPH BELOW. 147

LET ME NOT TO THE MARRIAGE OF TRUE MINDS ADMIT IMPEDIMENTS. LOVE IS NOT LOVE WHICH ALTERS WHEN IT ALTERATION FINDS, OR BENDS WITH THE REMOVER TO REMOVE. OH NOO IT IS AN EVER-FIXED MARK THAT LOOKS ON TEMPESTS AND IS NEVER SHAKEN.

SONNET 116 BY SHAKESPEARE

CHOOSE THE MAIN IDEA FROM THE PARAGRAPH. 1929

A. TRUE MINDS THAT MARRY CAUSE IMPEDIMENTS.
*B. TRUE LOVE DOES NOT CHANGE WHEN ITS OBJECT CHANGES OR IS INCONSTANT BUT IS A WATCHTOWER FOR GUIDING IN A STORM.
C. LOVE THAT IS TRUE CAN EXIST IN THE PASSION OF EMOTIONAL AND PHYSICAL INVOLVEMENT %TEMPEST□ AND REMAIN UNMOVED AND UNTOUCHED AND ALOOF.

DIRECTIONS-- READ THE PARAGRAPH BELOW. 0148

THE THOUSANDS OF INJURIES OF FORTUNATO I HAD BORNE AS I BEST COULD--BUT WHEN HE VENTURED UPON INSULT, I VOWED REVENGE. YOU, WHO SO WELL KNOW THE NATURE OF MY SOUL, WILL NOT SUPPOSE, HOWEVER, THAT I GAVE UTTERANCE TO A THREAT. *AT LENGTH* I WOULD BE AVENGED--THIS WAS A POINT DEFINITELY SETTLED, BUT THE VERY DEFINITIVENESS WITH WHICH IT WAS RESOLVED PRECLUDED THE IDEA OF RISK. I MUST NOT ONLY PUNISH, BUT PUNISH WITH IMPUNITY. A WRONG IS UNREDRESSED WHEN RETRIBUTION OVERTAKES ITS REDRESSER. IT IS EQUALLY UNREDRESSED WHEN THE AVENGER FAILS TO MAKE HIMSELF FELT AS SUCH TO HIM WHO HAS DONE THE WRONG.

FROM *THE CASK OF AMANTILLADO* BY POE

CHOOSE THE MAIN IDEA OF THE PARAGRAPH FROM THE FOLLOWING THREE CHOICES. 1930

A. ONE MAN HAS INSULTED ANOTHER MAN.
*B. ONE MAN PLANS ON REVENGE WITHOUT MERCY BECAUSE ANOTHER MAN HAS INSULTED HIM.
C. DO NOT ALWAYS SAY WHAT YOU HONESTLY FEEL BECAUSE SOMEONE MAY WANT TO GET EVEN.

DIRECTIONS-- READ THE FOLLOWING PARAGRAPH. 0149

HE HAD A WEAK POINT -- THIS FORTUNATO -- ALTHOUGH IN OTHER REGARDS HE WAS A MAN TO BE RESPECTED AND EVEN FEARED. HE PRIDED HIMSELF ON HIS CONNOISSEURSHIP IN WINE. FEW ITALIANS HAVE THE TRUE VIRTUOSO SPIRIT. FOR THE MOST PART, THEIR ENTHUSIASM IS ADOPTED TO SUIT THE TIME AND OPPORTUNITY -- TO PRACTICE TIME AND IMPOSTURE UPON BRITISH AND AMERICAN MILLIONAIRES. IN PAINTING AND GEMMARY, FORTUNATO, LIKE HIS COUNTRYMEN, WAS A QUACK -- BUT IN THE MATTER OF OLD WINES HE WAS SINCERE. IN THIS RESPECT I DID NOT DIFFER FROM HIM MATERIALLY. I WAS SKILLFUL IN THE ITALIAN VINTAGES MYSELF, AND BOUGHT LARGELY WHENEVER I COULD.

FROM *THE CASK OF AMONTILLADO* BY POE

CHOOSE THE MAIN IDEA OF THE PARAGRAPH FROM THE FOLLOWING THREE CHOICES. 1931

A. FORTUNATO WAS A MAN WHO WAS FEARED BY ALL.
*B. FORTUNATO WAS VERY PROUD OF HIS WINE TASTING ABILITY.
C. FORTUNATO DID NOT KNOW MUCH ABOUT PAINTING AND THE EVALUATION OF GEMS.

DIRECTIONS-- READ THE FOLLOWING PARAGRAPH. 0150

THERE WERE NO ATTENDANTS AT HOME--THEY HAD ABSCONDED IN ORDER TO MAKE MERRY IN HONOR OF THE TIME. I HAD TOLD THEM I SHOULD NOT RETURN UNTIL THE MORNING, AND HAD GIVEN THEM EXPLICIT ORDERS NOT TO STIR FROM THE HOUSE. THESE ORDERS WERE SUFFICIENT, I WELL KNEW, TO INSURE THEIR IMMEDIATE DISAPPEARANCE, ONE AND ALL, AS SOON AS MY BACK WAS TURNED.

FROM *THE CASK OF AMANTILLADO* BY POE

CHOOSE THE MAIN IDEA OF THE PRECEDING PARAGRAPH FROM THE FOLLOWING THREE CHOICES. 1932

A. MONTRESSOR HAD TOLD ALL THE SERVANTS TO LEAVE THE HOUSE AND GO TO A PARTY.
*B. MONTRESSOR TOLD THE SERVANTS TO REMAIN AT HOME, BUT HE KNEW THEY WOULD LEAVE AS SOON AS THEY COULD BECAUSE HE ALSO STATED HE WOULD BE GONE FOR THE NIGHT.
C. MONTRESSOR TOLD THE SERVANTS HE WAS GOING TO A PARTY.

DIRECTIONS-- READ THE FOLLOWING PARAGRAPH. 0151

IT WAS ABOUT DUSK ONE EVENING DURING THE SUPREME MADNESS OF THE CARNIVAL SEASON, THAT I ENCOUNTERED MY FRIEND. HE ACCOSTED ME WITH EXCESSIVE WARMTH, FOR HE HAD BEEN DRINKING ~~MUCH. HE HAD A~~ TIGHT-FITTING PARTI-STRIPED DRESS, AND HIS HEAD WAS SURROUNDED BY THE CONICAL CAP AND BELLS. I WAS SO PLEASED TO SEE HIM THAT I SHOULD NEVER HAVE DONE WRINGING HIS HAND.
FROM *THE CASK OF AMONTILLADO* BY POE

CHOOSE THE MAIN IDEA OF THE PARAGRAPH FROM THE FOLLOWING THREE CHOICES. 1933

*A. MONTRESSOR WAS PLEASED TO MEET FORTUNATO DURING THE CARNIVAL SEASON.
B. FORTUNATO WAS DRESSED IN A VARIETY OF LOUD COLORS.
C. FORTUNATO HAD BEEN DRINKING QUITE A BIT.

DIRECTIONS-- READ THE FOLLOWING LINES FROM A POEM. 0153

WHEN OLD AGE SHALL THIS GENERATION WASTE,
THOU SHALT REMAIN, IN MIDST OF OTHER WOE
THEN OURS, A FRIEND TO MAN, TO WHOM THOU SAY,ST,
BEAUTY IS TRUTH, THUTH BEAUTY, -- THAT IS ALL
YE KNOW ON EARTH, AND ALL YE NEED TO KNOW.
FROM *ODE ON A GRECIAN URN* BY KEATS

CIRCLE THE STATEMENT BELOW THAT MOST CLEARLY STATES THE CENTRAL IDEA OF THIS SELECTION. 1980

A. OLD AGE WILL RUIN ALL GENERATIONS THAT COME.
*B. ART IS IMMORTAL--IT SPEAKS TO EVERY GENERATION AND TO ALL FUTURE GENERATIONS.
C. BEAUTY IS ONLY SKIN DEEP--ONE CAN NEVER KNOW MORE THAN THAT.

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THE CHILD WILL DEMONSTRATE HIS ABILITY TO DISTINGUISH BETWEEN FACT AND OPINION STATEMENTS BY CORRECTLY CATEGORIZING A GIVEN SET OF STATEMENTS. %45% 0538

DIRECTIONS-- THINK ABOUT EACH SENTENCE. IF IT TELLS A FACT, CROSS OUT THE F. IF IT TELLS SOMETHING THAT IS JUST A MATTER OF AN OPINION THAT A PERSON MIGHT HAVE, CROSS OUT THE O. 0152

F O* SHAKESPEARE IS THE GREATEST WRITER THE WORLD HAS EVER KNOWN. 1934

F* O PANTHEISM WAS A PHILOSPHY WORDSWORTH EXPRESSED IN HIS *LINES WRITTEN ABOVE TINTERN ABBEY.* 1935

F O* OLD ENGLISH WAS HARDER TO SPEAK THAN MODERN ENGLISH. 1936

F O* THE POETRY OF T.S. ELIOT IS BETTER THAN THE POETRY OF GERARD MANLEY HOPKINS. 1937

F* O JOHN DONNE BELIEVED THAT SPIRITUAL LOVE AND PHYSICAL LOVE ARE PART OF THE SAME EMOTION. 1938

F O* *MACBETH* IS AN EASIER PLAY TO UNDERSTAND THAN IS *HAMLET.* 1939

F* O A SONNET HAS FOURTEEN LINES OF IAMBIC PENTAMETER. 1940

F* O BLANK VERSE IS UNRHYMED IAMBIC PENTEMETER. 1941

F O* THERE HAVE BEEN MORE MEN WHO ARE LITERARY GIANTS THAN WOMEN BECAUSE WOMEN BELONG IN THE HOME. 1942

F* O PLATO CONSIDERED ART TO BE IMMORAL AND EXCLUDED IT FROM HIS ACADEMY. 1943

F* O *PARADISE LOST* IS A LITERARY EPIC. 1944

F O* JOHN MILTON,S PURITAN BELIEFS WERE MORE SINCERE THAN JOHN BUNYAN,S. 1945

F O* THE GREATEST LYRIC POETRY WAS WRITTEN DURING THE ELIZABETHAN AGE. 1946

F* O MOST PRIMITIVE PEOPLE CREATE AN EPIC HERO WHO PERSONIFIES THEIR IDEALS. 1947

F* O GENDEL WAS A MYTHOLOGICAL MONSTER OF ANGLO-SAXON EPIC. 1948

F* O *THE RAPE OF THE LOCK* IS A MOCK-HEROIC EPIC. 1949

F* O THEODORE DREISER WAS A REALIST IN HIS NOVELS. 1950

F O* THE GREATEST AMERICAN NOVELIST IS HEMINGWAY. 1951

F O* THE SONNETS OF SHAKESPEARE ARE MORE SINCERE THAN THOSE OF ELIZABETH BARRETT BROWNING. 1952

F* O SHELLEY WROTE LYRICAL PEOTRY. 1953

F O* NARRATIVE POETRY IS DIFFICULT TO WRITE. 1954

F* O AN EPIC IS A LONG NARRATIVE POEM, CELEBRATING THE DEEDS OF ONE OR MORE HEROES IN ELEVATED STYLE. 1955

F* O COLERIDGE USED AN OPIUM BASED DRUG TO ALLEVIATE PAIN. 1956

F* O SHELLEY, BYRON, AND KEATS WERE CONTEMPORARIES. 1957

F* O WORDSWORTH AND COLERIDGE WROTE THE *LYRICAL BALLADS.* 1958

F O* TWENTIETH CENTURY POETS ARE EASIER TO UNDERSTAND THAN ELIZABETHAN POETS. 1959

F* O MAN,S CONCEPT OF GOD IN LITERATURE HAS CHANGED AND DEVELOPED. 1960

F O* THE POETRY OF JOHN LENNON IS BETTER THAN THE POETRY OF BOB DYLAN. 1961

F O* POETS WHO ARE PHYSICALLY HANDICAPPED WRITE BETTER POETRY BECAUSE THEY HAVE SUFFERED MORE. 1962

F* O ALEXANDER POPE WROTE IN HEROIC COUPLETS. 1963

F* O ALEXANDER POPE WAS A NEO-CLASSICAL WRITER. 1964

F* O BURNS WAS A FORE-RUNNER OF THE ROMANTIC MOVEMENT. 1965

F* O BLAKE IS MYSTICAL IN HIS POETRY. 1966

F* O USING CLICHES IS MERELY REPEATING WHAT YOU HAVE HEARD BEFORE. 1967

F* O THE ENGLISH LANGUAGE WAS ORIGINALLY DERIVED FROM THE ANGLO-SAXON LANGUAGE. 1968

F* O WORDS ARE SYMBOLS. 1969

F* O PUNCTUATION IS HELPFUL TO CORRECT READING OF ANY LANGUAGE. 1970

F* O MANY WORDS HAVE MORE THAN ONE MEANING. 1971

F* O THE ENGLISH LANGUAGE IS DERIVED FROM A VARIETY OF FOREIGN LANGUAGES. 1972

F* O THE DENOTATION OF A WORD IS THE SAME AS ITS DEFINITION IN THE DICTIONARY. 1973

F* O ALL WORDS HAVE MEANING. 1974

F O* HEMINGWAY WAS A FAMOUS AMERICAN AUTHOR. 1976

F O* ALL PROPAGANDA IS UNDESIRABLE. 1977

F* O ENGLISH IS A REQUIRED SUBJECT IN MOST SCHOOLS. 1978

F* O GRAMMAR IS A NECESSARY PART OF CONVERSATION IN ANY LANGUAGE. 1979

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THE STUDENT WILL ANALYZE STATEMENTS BY DISTINGUISHING FACT FROM OPINION. %120 0320

CIRCLE THE LETTER OF THE STATEMENT OR STATEMENTS WHICH ARE BASED UPON FACT AS OPPOSED TO OPINION. 0034

*A. SHAKESPEARE DIED IN 1616. 4100772
B. SHAKESPEARE WAS THE WORLDS GREATEST POET. 4100772
C. SHAKESPEARE IS DIFFICULT TO UNDERSTAND. 4100772
D. SHAKESPEARE WAS THE KINGS FAVORITE PLAYWRIGHT. 4100772

*A. THE SIXTEENTH U. S. PRESIDENT WAS ABRAHAM LINCOLN. 4100773
B. THE BEST U. S. PRESIDENT WAS HARRY TRUMAN. 4100773
C. PRESIDENT KENNEDY WAS THE MOST INSPIRING CHIEF EXECUTIVE. 4100773
D. THE WITTIEST U. S. PRESIDENT WAS CALVIN COOLIDGE. 4100773

A. APPLES TASTE BETTER THAN ORANGES. 4100774
*B. BOTH APPLES AND ORANGES ARE FRUITS. 4100774
C. FRUITS ARE BETTER FOR A PERSON THAN VEGETABLES. 4100774
D. FRUITS SHOULD BE SERVED COLD WHEREAS VEGETABLES SHOULD BE 4100774
SERVED HOT. 4100774

A. READING DEVELOPS SOPHISTICATION. 410077
B. READING IS PLEASURABLE. 4100775
*C. READING IS LEARNED. 4100775
D. READING MAKETH A FULL MAN. 4100775

A. FOOTBALL IS A DANGEROUS SPORT. 4100776

B. FOOTBALL IS FUN. 4100776
*C. FOOTBALL IS PLAYED IN HIGH SCHOOL. 4100776
D. FOOTBALL IS NOT FOR ELEMENTARY SCHOOL CHILDREN. 4100776

A. SHERRY ACTS LIKE A THIRTEEN YEAR OLD. 4100777
B. SHERRY IS PRETTY. 4100777
*C. SHERRY IS A SOPHOMORE. 4100777
D. SHERRY IS A LOUD MOUTH. 4100777

A. OUR ~~TEACHER~~ IS HARD. 4100778
*B. OUR TEACHER HAS RED HAIR. 4100778
C. OUR TEACHER IS UGLY. 4100778
D. OUR TEACHER HAS *PETS.* 4100778

A. CHOCOLATE ICE CREAM IS GOOD. 4100780
B. ICE CREAM ~~IS BETTER THAN ICE MILK.~~ 4100780
C. ICE CREAM IS EXPENSIVE. 4100780
*D. ICE CREAM CAN BE FATTENING. 4100780

A. ABE LINCOLN LOVED ILLINOIS. 4100781
*B. ILLINOIS IS LARGER THAN NEW YORK. 4100781
C. ILLINOIS ~~CLIMATE IS BETTER THAN MICHIGANS.~~ 4100781
D. ILLINOIS IS ONE OF THE BEST STATES. 4100781

*A. CANDY IS SWEET. 4100783
B. CANDY IS YUMMY. 4100783
C. CHOCOLATE IS THE BEST CANDY. 4100783
D. CANDY ~~IS BAD FOR YOU.~~ 4100783

A. THE BEATLES ARE THE GREATEST MUSICAL GROUP TODAY. 4100787
*B. THE BEATLES RECORDED HEY JUDE. 4100787
C. THE BEATLES HAVE GOTTEN PROGRESSIVELY WORSE. 4100787
D. THE BEATLES ARE MOST APPRECIATED IN ENGLAND. 4100787

A. TIDE IS THE BEST DETERGENT. 4100788
B. TIDE HAS XK. 4100788
C. TIDE GETS CLOTHES WHITER THAN WHITE. 4100788
*D. TIDE IS THE EASIEST TO USE. 4100788

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THE STUDENT WILL APPLY THE CRITERION FOR DETERMINING A FACT %THAT WHICH IS KNOWN TO BE TRUE□ BY SELECTING THE STATEMENT OF FACT IN A SERIES OF STATEMENTS. %3□ 0457

DIRECTIONS - SELECT THE BEST COMPLETION. 1

THE STATEMENT OF FACT IS 4101397
A. AUTHORITIES HAVE PROVED THAT VIEWING TELEVISION CAN BE HARMFUL TO SOCIETY. 4101397 4101397
*B. ~~MANY AUTHORITIES STATE THAT TELEVISION VIEWING CAN BE HARM-~~FUL TO SOCIETY. 4101397 4101397
C. MANY AUTHORITIES KNOW THAT TELEVISION VIEWING CAN BE HARMFUL TO SOCIETY. 4101397 4101397
D. MANY AUTHORITIES CAN PROVE THAT TELEVISION VIEWING CAN BE HARMFUL TO SOCIETY. 4101397 4101397

THE STATEMENT OF FACT IS 4101398
A. PRESIDENT NIXONS TRIP TO RUMANIA WILL, ~~NO DOUBT~~, FORCE A RUSSIAN-AMERICAN SUMMIT MEETING. 4101398 4101398

B. PRESIDENT NIXONS TRIP TO RUMANIA WAS HIGHLY SUCCESSFUL, 4101398
ACCORDING TO REPORTERS IN EUROPE. 4101398
*C. PRESIDENT NIXONS TRIP TO RUMANIA WAS THE FIRST MADE BY AN 4101398
AMERICAN PRESIDENT TO A COMMUNIST NATION IN TWENTY-FIVE 4101398
YEARS. 4101398
D. PRESIDENT NIXONS TRIP TO RUMANIA WAS HAILED BY ALL NATIONS 4101398
OF THE FREE WORLD, ESPECIALLY BY THE NATIVES OF RUMANIA. 4101398

THE STATEMENT OF FACT IS 4101399
A. LONDON IS THE MOST FAMOUS CITY IN EURASIA. 4101399
*B. TOKYO IS THE MOST POPULATED CITY IN EURASIA. 4101399
C. VENICE IS THE DIRTIEST CITY IN EURASIA. 4101399
D. LUCERNE IS THE PRETTIEST CITY IN EURASIA. 4101399

****

THE CHILD WILL DEMONSTRATE HIS UNDERSTANDING OF THE IMPORTANCE OF FACTS AND OPINIONS BY SELECTING STATEMENTS MOST DIFFICULT TO PROVE. %8п 0539

DIRECTIONS-- IN EACH OF THE FOLLOWING EIGHT QUESTIONS, SELECT THE ONE ITEM WHICH WOULD BE *MOST* DIFFICULT TO PROVE. 0154

WHICH OF THE FOLLOWING WOULD BE MOST DIFFICULT TO PROVE TRUE OR FALSEO 1981
A. CHAUCER DIED IN 1400.
B. CHAUCER WAS BURIED IN THE POETS CORNER.
*C. CHAUCER WROTE BEAUTIFUL POETRY.
D. CHAUCER WROTE IN THE MIDLAND DIALECT.

WHICH OF THE FOLLOWING WOULD BE MOST DIFFICULT TO PROVE TRUE OR FALSEO 1982
*A. *THE PARDONER,S TALE* IS THE BEST TALE IN THE *CANTERBURY TALES*.
B. THE WIFE OF BATH WAS A PILGRIM ON THE JOURNEY TO CANTERBURY.
C. *THE PARDONER,S TALE* HAD AS ITS SOURCE A WIDELY KNOWN FOLK TALE.
D. THE NUN,S PRIEST TOLD A TALE OF A ROOSTER AND HIS HEN-WIFE.

WHICH OF THE FOLLOWING WOULD BE MOST DIFFICULT TO PROVE TRUE OR FALSEO 1983
A. THERE WERE 29 PILGRIMS CHAUCER MET AT THE TABARD INN.
B. THE FIRST PILGRIM TO BE DESCRIBED WAS A KNIGHT.
C. THE MILLER PLAYED THE BAGPIPE.
*D. THE NUN WAS AN EXCELLENT WORKER FOR THE VERY POOR.

WHICH OF THE FOLLOWING WOULD BE MOST DIFFICULT TO PROVE TRUE OR FALSEO 1984
*A. THE MIDLAND DIALECT WAS A POOR CHOICE FOR CHAUCER TO WRITE.
B. THE CLERK WAS AN OXFORD SCHOLAR.
C. THE CLERK WAS LEAN AS A RAKE.
D. THE CLERK WOULD RATHER OWN BOOKS THAN EAT.

WHICH OF THE FOLLOWING WOULD BE MOST DIFFICULT TO PROVE TRUE OR FALSEO 1985
A. THE FRANKLIN WAS A RICH LANDOWNER.
*B. THE FRANKLIN WAS A MAN WE SHOULD SUSPECT BECAUSE WAS *TOO* GOOD.
C. THE FRANKLIN LOVED TO EAT.
D. THE FRANKLIN HAD A BEARD.

WHICH OF THE FOLLOWING WOULD BE MOST DIFFICULT TO PROVE TRUE OR 1986
FALSEO
*A. ALL CHURCH OFFICERS IN THE MIDDLE AGES WERE CORRUPT.
B. THE MONK WAS NOT A FOLLOWER OF THE LAWS OF HIS CHURCH.
C. THE FRIAR PREFERRED THE RICH TO THE POOR.
D. THE PARSON BELIEVED THAT MEMBERS OF THE CLERGY HAD AN
OBLIGATION TO BE AS RIGHTEOUS AS POSSIBLE.

WHICH OF THE FOLLOWING WOULD BE MOST DIFFICULT TO PROVE TRUE OR 1987
FALSEO
A. THE *PARDONER,S TALE* IS AN EXAMPLE OF AN *EXEMPLUM.*
*B. THE THREE DRUNKS IN THE TALE WERE TYPICAL OF THE YOUTH OF
CHAUCER,S DAY.
C. THE *CLERK,S TALE* IS ALSO FOUND IN BOCCACCIO,S *DECAMERON*.
D. ONLY CHAUCER,S OWN TALE WAS WRITTEN IN PROSE.

****

THE STUDENT WILL ANALYZE A SHORT PASSAGE AND MAKE AN INFERENCE BY 0322
SELECTING A LOGICAL INFERENCE FROM OTHER ALTERNATIVES. %4¤

DIRECTIONS - 4100799
4100799
CIRCLE THE LETTER OF THE ANSWER WHICH BEST COMPLETES EACH ITEM. 4100799
4100799
AFTER SCHOOL, TOM CAME TO SEE HIS TEACHER, MR. BARRETT, ABOUT A 4100799
GRADE HE RECEIVED ON A BIOLOGY TEST. AFTER LENGTHY DISSCUSSION 4100799
AND EXPLANATION, MR. BARRETT TOLD TOM THAT HE WOULD NOT RAISE 4100799
TOMS GRADE. 4100799
4100799
ONE CAN INFER THAT 4100799
A. TOM RECEIVED A POOR GRADE ON THE BIOLOGY TEST. 4100799
B. MR. BARRETT WAS A HARD GRADER. 4100799
*C. TOM WAS DISSATISFIED WITH HIS GRADE. 4100799
D. MR. BARRETT WAS PREJUDICED AGAINST TOM. 4100799

MARY AND JOHN HAD BEEN DATING STEADILY FOR OVER A YEAR. MARY BE- 4100800
CAME VERY UPSET WHEN ONE OF HER FRIENDS TOLD HER THAT SHE HAD 4100800
SEEN JOHN WITH ANOTHER GIRL ON SATURDAY NIGHT. 4100800
4100800
ONE CAN INFER THAT 4100800
A. JOHN WAS CHEATING ON MARY. 4100800
*B. MARY BELIEVED HER FRIEND. 4100800
C. MARYS FRIEND WAS LYING. 4100800
D. MARY AND JOHN BROKE UP. 4100800

GREG ASKED HIS PARENTS IF HE COULD USE THE CAR ON SATURDAY NIGHT. 4100801
HIS PARENTS TOLD HIM HE COULD NOT HAVE IT BECAUSE OF HIS POOR 4100801
GRADES. 4100801
4100801
ONE CAN INFER THAT 4100801
A. THE FAMILY HAS ONLY ONE CAR. 4100801
B. GREGS PARENTS ARE NOT UNDERSTANDING. 4100801
C. GREG IS NOT A RESPONSIBLE DRIVER. 4100801
*D. GREG HAS DONE POORLY IN SCHOOL. 4100801

SEVERAL TIMES GEORGE HAS TRIED TO MUSTER UP THE COURAGE TO ASK 4100803
JUDY FOR A DATE. JUDY IS VERY POPULAR IN HIGH SCHOOL AND DATES 4100803
MANY OF THE POPULAR BOYS. 4100803

4100803

ONE CAN INFER THAT 4100803
A. GEORGE IS NOT POPULAR. 4100803
B. JUDY WILL REFUSE GEORGE. 4100803
*C. GEORGE IS HESITANT ABOUT ASKING JUDY FOR A DATE. 4100803
D. GEORGE WILL NEVER ASK JUDY. 4100803

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THE STUDENT INDICATES KNOWLEDGE OF THE DEFINITION OF THE WORD INFERENCE BY COMPLETING THE DEFINITION. %1¤ 0362

DIRECTIONS - SELECT THE BEST COMPLETION. 1

THE WORD *INFERENCE* IS DEFINED AS A STATEMENT 4100931
A. OF TRUTH INHERENT IN THE PHYSICAL WORLD. 4100931
B. ABOUT ACTUAL THINGS AS OPPOSED TO ABSTRACTIONS. 4100931
*C. ABOUT THE UNKNOWN, MADE ON THE BASIS OF THE KNOWN. 4100931
D. WHICH CAN BE EASILY VERIFIED. 4100931
E. WHICH EXPRESSES A PERSONAL PREFERENCE. 4100931

****

THE CHILD WILL DEMONSTRATE HIS ABILITY TO DRAW INFERENCES BY EVALUATING THE CERTAINTY OF SELECTED STATEMENTS BASED ON EVIDENCE IN THE PASSAGE. %14¤ 0542

DIRECTIONS-- READ THE PARAGRAPH BELOW. 0160

BUT WHEN THE DAUGHTER OF DAWN, ROSY-FINGERED MORNING, SHONE FORTH, THEN GATHERED THE FOLK AROUND GLORIOUS HECTOR,S PYRE. FIRST QUENCED THEY WITH BRIGHT WINE ALL THE BURNING, SO FAR AS THE FIRE,S STRENGTH WENT, AND THEN HIS BRETHREN AND CONRADES GATHERED HIS WHITE BONES LAMENTING, AND BIG TEARS FLOWED DOWN THEIR CHECKS. AND THE BONES THEY TOOK AND LAID IN A GOLDEN URN, SHROUDING THEM IN SOFT PURPLE ROBES, AND STRAIGHTWAY LAID THE URN IN A HOLLOW GRAVE AND PILED THEREON GREAT CLOSE-SET STONES, AND HEAPED WITH SPEED A BARROW, WHILE WATCHERS WERE SET EVERYWHERE AROUND, LEST THE WELL-GREAVED ACHAIANS WHOULD MAKE ONSET BEFORE THE TIME.

FROM *THE ILIAD* BY HOMER

READ EACH OF THE FOLLOWING STATEMENTS CAREFULLY, THEN DECIDE WHETHER IS TO PROBABLY TRUE, PROBABLY FALSE, OR THAT IT IS IMPOSSIBLE TO SAY WHETHER IT IS TRUE OR FALSE FROM THE INFORMATION PROVIDED IN THE PARAGRAPH. IN THE BLANK SPACE PROVIDED BELOW EACH STATEMENT, GIVE A REASON FOR YOUR CHOICE.

HECTOR WAS A FAMOUS HERO. 2032
*A. PROBABLY TRUE
B. PROBABLY FASLE
C. CANNOT SAY

THE GREEKS ALWAYS PLACED THEIR DEAD IN A FUNERAL PYRE. 203
A. PROBABLY TRUE
B. PROBABLY FALSE
*C. CANNOT SAY

HECTOR,S DEATH WAS LAMENTED BY HIS BRETHREN. 2034
*A. PROBABLY TRUE
B. PROBABLY FALSE
C. CANNOT SAY

THE ACHAIANS AND THE TROJANS, HECTOR,S BRETHREN, WERE ALLIES. 2035
A. PROBABLY TRUE
*B. PROBABLY FALSE
C. CANNOT SAY

THE TROJANS REGARDED GOLD AS PRECIOUS. 2036
*A. PROBABLY TRUE
B. PROBABLY FALSE
C. CANNOT SAY

THIS SELECTION IS NEAR THE BEGINNING OF A LITERARY EPIC. 2037
A. PROBABLY TRUE
*B. PROBABLY FALSE
C. CANNOT SAY

THE WRITER OF THIS SELECTION USED FIGURES OF SPEECH TO CREATE IMAGERY. 2038
*A. PROBABLY TRUE
B. PROBABLY FALSE
C. CANNOT SAY

THE DEAD WERE ALWAYS BURIED IN THE MORNING. 2039
A. PROBABLY TRUE
B. PROBABLY FALSE
*C. CANNOT SAY

HECTOR WAS AN ACHAIAN WARRIOR. 2040
A. PROBABLY TRUE
*B. PROBABLY FALSE
C. CANNOT SAY

HECTOR,S WIFE THREW HERSELF ON HIS FUNERAL PYRE AND DIED IN THE FLAMES OF LOVE. 2041
A. PROBABLY TRUE
*B. PROBABLY FALSE
C. CANNOT SAY

DIRECTIONS-- READ THE FOLLOWING POEM. 0161

THE DAY IS COLD, AND DARK, AND DREARY-
IT RAINS, AND THE WIND IS NEVER WEARY-
THE VINE STILL CLINGS TO THE MOULDERING WALL,
BUT AT EVERY GUST THE DEAD LEAVES FALL,
AND THE DAY IS DARK AND DREARY.

MY LIFE IS COLD, AND DARK, AND DREARY-
IT RAINS AND THE WIND IS NEVER WEARY-
MY THOUGHTS STILL CLING TO THE MOULDERING PAST,
BUT THE HOPES OF YOUTH FALL THICK IN THE BLAST,
AND THE DAYS ARE DARK AND DREARY.

BE STILL, SAD HEARTO AND STOP REPINING-
BEHIND THE CLOUDS IS THE SUN STILL SHINING-
THY FATE IS THE COMMON FATE OF ALL,
INTO EACH LIFE SOME RAIN MUST FALL,
SOME DAYS MUST BE DARK AND DREARY.

THE RAINY DAY BY LONGFELLOW

READ EACH OF THE FOLLOWING STATEMENTS CAREFULLY. THEN DECIDE WHETHER IT IS A□ PROBABLY TRUE, B□ TRUE, C□ FALSE, D□ PROBABLY FALSE, E□ CAN,T TELL. CIRCLE THE LETTER PRECEEDING THE STATEMENT OF THE CHOICE YOU MAKE.

A* B C D E LONGLEFFOW WROTE THE POEM *THE RAINY DAY* ON A DAY WHEN HE WAS LOW IN SPIRITS. 2042

A B* C D E LONGFELLOW FELT ALL PEOPLE HAVE TIMES WHEN THINGS DO NOT GO RIGHT FOR THEM. 2043

A B C D E* THIS POEM BY LONGFELLOW SHOWS A FIGHT AGAINST DESPERATE ODDS. 2044

A B* C D E LONGFELLOW TELLS HIMSELF TO STOP FEELING SORRY FOR HIMSELF IN HIS POEM. 2045

A B C D* E *BUT THE HOPES OF YOUTH FALL THICK IN THE BLAST.* BY THIS STATEMENT, LONGFELLOW MEANS THAT YOUTH ARE ALWAYS THE LAST TO BE LISTENED TO IN TIMES OF STRIFE. 2046

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GIVEN A BODY OF DATA AS TRUE, A STUDENT CAN IDENTIFY *REASONABLE* AND *MEASURABLE* INFERENCES BY SELECTING THE MOST REASONABLE AND MEASURABLE INFERENCES FROM A CHOICE OF ALTERNATIVES. %4□ 0363

DIRECTIONS - ACCEPT THE FOLLOWING ITEMS AS TRUE. 0047

A. PAUL IS SEVENTEEN YEARS OLD.
B. PAULS FATHER EARNS EIGHTY FIVE THOUSAND DOLLARS A YEAR.
C. PAUL IS ON THE HONOR ROLL.
D. PAULS THREE OLDER BROTHERS ARE DOCTORS.
E. PAUL DOES ESPECIALLY WELL IN SCIENCE CLASSES.

USING THE INFORMATION ABOVE, SELECT THE *MOST REASONABLE INFERENCE*.

A. PAUL HAS AN INCOME OF THIRTY FIVE DOLLARS A WEEK. 4100932
B. PAUL IS A GOOD ATHLETE. 4100932
C. PAUL IS VERY POPULAR. 4100932
*D. PAUL IS CONSIDERING BECOMING A DOCTOR. 4100932
E. PAULS FAMILY VIEWS HIM AS A FAILURE. 4100932

SELECT THE *LEAST REASONABLE INFERENCE*. 4100933
*A. PAUL WILL DROP OUT OF HIGH SCHOOL. 4100933
B. PAUL WILL GET MARRIED BEFORE HE GRADUATES FROM COLLEGE. 4100933
C. PAUL IS VERY POPULAR. 4100933
D. PAUL WILL EARN A BETTER THAN AVERAGE INCOME. 4100933
E. PAUL WILL RECEIVE AN A IN THE SENIOR SCIENCE SEMINAR. 4100933

SELECT THE INFERENCE THAT IS *NOT* ASSOCIATED WITH THE DATA. 4100934
*A. PAUL IS HANDSOME. 410093
B. PAUL IS INTELLIGENT. 934
C. PAUL EATS WELL. 4100934
D. PAUL RESPECTS HIS BROTHERS. 4100934
E. PAUL IS WELL LIKED BY TEACHERS. 4100934

SELECT THE STATEMENT THAT IS *NOT* AN INFERENCE. 4100935
A. PAUL IS HAPPY. 4100935
B. PAUL IS USED TO COMFORTABLE SURROUNDINGS. 4100935
C. PAUL LIKES ACADEMIC ACTIVITY. 4100935
*D. PAUL FAILED MUSIC IN THE EIGHTH GRADE. 4100935
E. PAUL IS INTERESTED IN MEDICINE. 4100935

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THE STUDENT CAN SHOW COMPREHENSION OF IMPLICIT AND EXPLICIT 0347
ASSUMPTIONS OF AN ARGUMENT BY IDENTIFYING THEM IN A GIVEN
PASSAGE. %2□

1. THE STUDENT WHO WORKS HARD WILL GET GOOD GRADES. 2. EIGHTY- 0099
FIVE PER CENT OF ALL ACADEMIC FAILURE CAN BE ATTRIBUTED TO THE
LACK OF INDUSTRIOUS APPLICATION ON THE PART OF THE STUDENT. 3. IF
YOU ARE RECEIVING A LOW GRADE IN ANY OF YOUR COURSES, GO TO YOUR
INSTRUCTOR AND ASK HIM WHAT WORK YOU CAN DO TO RECEIVE A HIGHER
GRADE.

THE *EXPLICIT* ASSUMPTION OF THE ABOVE PASSAGE IS 4100872
*A. SENTENCE ONE. 4100872
B. SENTENCE TWO. 4100872
C. SENTENCE THREE. 4100872
D. GOOD WORK RESULTS IN GOOD GRADES. 4100872
E. GETTING GOOD GRADES IS IMPORTANT. 4100872

AN *IMPLICIT* ASSUMPTION OF THE ABOVE PASSAGE IS 4100873
A. SENTENCE ONE. 4100873
B. SENTENCE TWO. 4100873
C. SENTENCE THREE. 4100873
D. GOOD WORK RESULTS IN GOOD GRADES. 4100873
*E. GETTING GOOD GRADES IS IMPORTANT. 4100873

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THE CHILD WILL DEMONSTRATE HIS ABILITY TO RECOGNIZE STATED AND 0541
UNSTATED ASSUMPTIONS BY SELECTING THEM AFTER READING A GIVEN
SELECTION. %30□

DIRECTIONS-- READ THE FOLLOWING SELECTION. 0156

WITH ALL THIS CONCRETENESS, THIS *MATERIAL SUBLIME,* THAT BELONGS TO THE EPIC IS COMBINED WHAT IS PERHAPS EVEN MORE DISTINCTIVE OF MILTON,S IMAGINATION AND ART, NAMELY, VAGUENESS OF DESCRIPTION. IT IS AN ELEMENT OF TECHNIQUE THAT ACCORDS WITH THE VAST SCENE OF THE POEM, AND THAT IS IN MARKED CONTRAST WITH THE PRECISE PARTICULARITY OF DANTE,S CIRCUMSCRIBED WORLD. MILTON,S WORLD IS NOT MERELY THE SO-CALLED PTOLEMAIC UNIVERSE OF SPHERES AND PLANETS AND FIXED STARS, WITH THE EARTH AT ITS CENTER, FOR THAT LARGE UNIVERSE HANGS FROM HEAVEN BY A GOLDEN CHAIN, AND ALL AROUND IS THE INFINITE SPACE OF CHAOS AND FAR BELOW IS THE HUGE PRISON OF HELL. %WHILE MILTON SHOWS HIS KNOWLEDGE OF THE COPERNICAN DOCTINE, HIS USE OF THE PTOLEMAIC WORLD WAS JUSTIFIED BY ITS TRADITIONAL FAMILIARITY AND BY THE FACT THAT IT KEPT THE EARTH AND MAN IN THE FOCAL CENTER--BUT THE TOTAL UNIVERSE, CONTAINING HEAVEN, CHAOS, HELL AND THE NEWLY CREATED PTOLEMAIC WORLD, WAS IN PART THE POET,S INVENTION.□ WE ARE NEVER ALLOWED TO LOSE OUR CONSCIOUSNESS OF VAST SPACE.

FROM *MILTON* IN *MAJOR BRITISH AUTHORS*

ITEM-- READ THE FOLLOWING STATEMENTS. IF THE STATEMENT MAKES A STATED ASSUMPTION FROM THE ABOVE SELECTION, CROSS OUT THE S. IF THE STATEMENT MAKES AN UNSTATED ASSUMPTION, CROSS OUT THE U.

S* U THE PTOLEMAIC AND COPERNICAN DOCTRINES WERE THEORIES OF THE STRUCTURE OF THE UNIVERSE. 2001

S* U MILTON KNEW BOTH OF THESE DOCTRINES. 2002

S U* MILTON BELIEVED IN THE PTOLEMAIC DOCTRINE. 2003

S U* THE COSMOGRAPHY OF THE UNIVERSE TO THE MAN OF THE SIXTEENTH AND SEVENTEENTH CENTURY DIFFERED FROM THE COSMOGRAPHY OF THE UNIVERSE TO A MAN OF THE TWENTIETH CENTURY. 2004

S* U MILTON,S CONCEPT OF THE WORLD WAS DIFFERENT FROM DANTE,S. 2005

S U* MUCH OF MILTON,S IDEAS OF THE UNIVERSE AND ITS COSMOLOGY CAME FROM THE *BIBLE*. 2006

S* U MILTON,S IDEAS WERE IN PART THAT THE UNIVERSE HANGS FROM HEAVEN BY A GOLDEN CHAIN. 2007

S* U MUCH OF THE COSMOGRAPHY OF *PARADISE LOST* IS MILTON,S INVENTION. 2008

S* U MILTON FELT HELL WAS A HUGE PRISON AT THE BOTTOM OF THE UNIVERSAL COSMOGRAPHY. 2009

DIRECTIONS-- READ THE FOLLOWING PARAGRAPH. 0158

THE NEGROES WERE THE MAKERS OF THE SPIRITUALS--RELIGIOUS SONGS, WHICH AS A RULE, TRANSLATED BIBLICAL TALES OR CHRISTAIN SENTIMENTS INTO THE IDIOM OF RACE. DETAILS ABOUT THE ORIGINS OF THE SONGS ARE NOT KNOWN, BUT TWO THINGS SEEM LIKELY--THAT THE CAMP MEETINGS OF THE SOUTHERN WHITES IN PRE-CIVIL WAR DAYS SUGGESTED BOTH WORDS AND WAYS OF SINGING, AND THAT BOTH THE SENSE AND RHYTHM AND THE RACIAL EXPERIENCES OF THE NEGROES MOLDED TO FIT THE SONGS. UNABLE TO EXPRESS THEIR FEELINGS DIRECTLY, THE NEGROES OFTEN INTERPRETED THEIR OWN EXPERIENCES INTO BIBLICAL STORIES AND LYRICS.

IF THE STATEMENT LISTED BELOW IS A STATED ASSUMPTION IN THE ABOVE PARAGRAPH, CIRCLE THE S. IF THE STATEMENT IS AN UNSTATED ASSUMPTION, CIRCLE THE U.

S* U THE NEGROES ORIGINATED THE SONGS CALLED SPIRITUALS. 2016

S* U THE SPIRITUALS WERE DERIVED FROM THE NEGROES EXPERIENCES AND THE NEGROES CORRELATED THEIR EXPERIENCES WITH THOSE IN THE BIBLE. 2017

S U* BEING *BOUND IN SLAVERY* WAS THE NEGROES BASIC REASON FOR DEVELOPING THE SPIRITUALS. 2018

S* U SPECIFIC WRITERS AND EXACT DATES OF ORIGIN OF SPIRITUALS CANNOT BE TRACED. 2019

DIRECTIONS-- READ THE FOLLOWING PARAGRAPH. 0157

THE STORY OF TERROR HAS BEEN POPULAR EVEN SINCE MEN BEGAN TELLING EACH OTHER STORIES, AND IT APPEALS TO PEOPLE OF ALL AGES. NO MATTER HOW OLD WE GET, FOR INSTANCE, WE NEVER LOSE OUR TASTE FOR GHOST STORIES, WHOSE CHIEF INGREDIENT IS A KIND OF TERROR OF THE UNKNOWN AND UNCONTROLLABLE. WE LIVE OUR LIVES HALF AFRAID TO WALK THROUGH GRAVEYARDS AT MIDNIGHT AND GET SOMEHOW FASCINATED BY THE IDEA OF OUR VERY FEAR. THERE ALWAYS ARE FOOTSTEPS BEHIND US IN THE DARK AND STRANGERS LURKING AROUND THE CORNER OF THE HOUSE. PERHAPS STORIES OF TERROR TELL US IN THE SIMPLIEST AND MOST DIRECT WAY THAT WE HANG OVER THE EDGE OF THE UNKNOWN.

FROM *INTRODUCTION TO THE SHORT STORY*
BY BAYNTON AND MACK

IF THE STATEMENTS LISTED BELOW IS A STATED ASSUMPTION IN THE ABOVE PARAGRAPH, CIRCLE THE S. IF THE STATEMENT IS AN UNSTATED ASSUMPTION, CIRCLE THE U.

S* U TERROR STORIES HAVE BEEN POPULAR SINCE MAN BEGAN TELLING STORIES. 2010

S U* A PERSON WHO WRITES A GHOST STORY MUST BE A GOOD STORY TELLER. 2011

S* U GHOST STORIES ARE ALWAYS POPULAR, NO MATTER WHAT THE AGE OF THE INDIVIDUAL. 2012

S* U BEING AFRAID OF THE UNKNOWN IS THE BEST FOUNDATION FOR A GHOST STORY. 2013

S* U PEOPLE ARE INTRIGUED BY THEIR OWN FEARS. 2014

S U* GHOST STORIES ARE USUALLY FRIGHTENING TO THE READER. 2015

DIRECTIONS-- READ THE FOLLOWING PARAGRAPH. 0158

WHEREFORE, O JUDGES, BE OF GOOD CHEER ABOUT DEATH, AND KNOW OF A CERTAINTY, THAT NO EVIL CAN HAPPEN TO A GOOD MAN, EITHER IN LIFE OR AFTER DEATH. HE AND HIS ARE NOT NEGLECTED BY THE GODS-- NOR HAS MY OWN APPROACHING END HAPPENED BY MERE CHANCE. BUT I SEE CLEARLY THAT THE TIME HAD ARRIVED WHEN IT WAS BETTER FOR ME TO DIE AND BE RELEASED FROM TROUBLE--WHEREFORE THE ORACLE GAVE NO SIGN. FOR WHICH REASON, ALSO, I AM NOT ANGRY WITH MY CONDEMNERS, OR WITH MY ACCUSERS--THEY HAVE DONE ME NO HARM, ALTHOUGH THEY DID NOT MEAN TO DO ME ANY GOOD--AND FOR THIS I MAY GENTLY BLAME THEM.

FROM *APOLOGY* BY PLATO

IF THE STATEMENT LISTED BELOW IS A STATED ASSUMPTION IN THE ABOVE PARAGRAPH, CROSS OUT THE S. IF THE STATEMENT IS AN UNSTATED ASSUMPTION, CROSS OUT THE U.

S* U THE SPEAKER HAD BEEN CONDEMNED TO DIE. 2016

S U* THE SPEAKER HAS DONE SOMETHING THAT UPSET SOME PEOPLE. 2017

S* U THE SPEAKER BELIEVED THAN NO EVIL CAN COME TO A GOOD MAN. 2018

S* U THE SPEAKER SOUGHT ANSWERS BY CONSULTING AN ORACLE. 2019

S U* THE SPEAKER BELIEVED IN REVELATION THROUGH ORACLES. 2020

S* U SINCE THE SPEAKER FELT THAT IT WAS TIME FOR HIM TO DIE, HE DID NOT BLAME HIS ACCUSERS. 2021

S* U THE ACCUSERS MEANT THE SPEAKER NO GOOD. 2022

S* U THE SPEAKER BELIEVED THAT LIFE HAS MEANING. 2024

S* U THE SPEAKER BELIEVED THAT THERE ARE PUNISHMENTS WORSE THAN DEATH. 2025

DIRECTIONS-- READ THE FOLLOWING PARAGRAPH. 0159

TO MAINTAIN HIS RATIONAL SOCIAL ORDER, CONFUCIUS HAD TAUGHT THE DUTY OF PUBLIC SERVICE FOR ALL GENTLEMEN. EVENTUALLY THE BUREAUCRATIC SYSTEM WHICH EVOLVED WAS IMPLEMENTED BY A SYSTEM OF EXAMINATIONS, THE EARLIEST KNOWN CIVIL SERVICE TESTS, BY WHICH A CANDIDATE COULD QUALIFY FOR FOUR OFFICIAL GRADES, POETICALLY NAMED FLOWERING TALENT, PROMOTED MAN, ENTERED SCHOLAR, AND MEMBER OF THE FOREST OF PENS %THE IMPERIAL ACADEMY¤. THESE EXAMINATIONS WERE ENTIRELY LITERARY AND REQUIRED A KNOWLEDGE OF THE ANCIENT CLASSICS AND THE TECHNIQUE OF WRITING POETRY. SO THE VERY GOVERNMENT OF CHINA WAS FOUNDED ON RESPECT FOR POETIC SKILL.

FROM *CHINA-THE ANCIENT EAST*

IF THE STATEMENT LISTED BELOW IS A STATED ASSUMPTION IN THE ABOVE PARAGRAPH, CROSS OFF THE S. IF THE STATEMENT IS AN UNSTATED ASSUMPTION, CROSS OFF THE U.

S U* THE IDEAS OF CONFUCIUS WERE RESPECTED BY THE PEOPLE. 2026

S* U THE FIRST KNOWN CIVIL SERVICE TESTS WERE ENTIRELY LITERARY. 2027

S* U POETIC SKILL WAS HIGHLY RESPECTED IN CHINA. 2028

S* U CONFUCIUS FELT ALL GENTLEMEN HAD A DUTY TO SERVE THE PUBLIC. 2029

S U* THE ROLE OF THE PUBLIC SERVANT WAS TAKEN SERIOUSLY BY THE PEOPLE. 2030

S* U THERE WERE FOUR GRADES OF PUBLIC SERVICE IN ANCIENT CHINA. 2031

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THE STUDENT WILL SHOW KNOWLEDGE OF THE DEFINITION OF ASSUMPTION, EXPLICIT ASSUMPTION, AND IMPLICIT ASSUMPTION BY COMPLETING A DEFINITION OF THESE TERMS. %3¤ 0348

DIRECTIONS - SELECT THE BEST COMPLETION. 1

ASSUMPTION IS DEFINED AS THE 4100874
A. THOUGHT CONTAINED IN THE TOPIC SENTENCE OF A PARAGRAPH. 4100874
*B. BELIEF ON WHICH THE TRUTH OF A STATEMENT RESTS. 4100874
C. REVELANT APPLICATION OF A SIGNIFICANT ARGUMENT. 4100874
D. MAIN ARGUMENT OF A PARAGRAPH. 4100874
E. PROCESS BY WHICH AN ARGUMENT IS PROVED. 4100874

AN *EXPLICIT* ASSUMPTION IS 4100875
*A. CLEARLY STATED IN THE COMMUNICATION. 4100875

B. NOT CLEARLY STATED IN THE ARGUMENT. 4100875
C. IMPOSSIBLE TO FIND IN MOST ARGUMENTS. 4100875
D. THE INTRODUCTION OF AN ARGUMENT. 4100875
E. THE CONCLUSION OF AN ARGUMENT. 4100875

AN *IMPLICIT* ASSUMPTION IS 4100876
A. CLEARLY STATED IN THE COMMUNICATION. 4100876
*B. NOT CLEARLY STATED IN THE ARGUMENT. 4100876
C. IMPOSSIBLE TO FIND IN MOST ARGUMENTS. 4100876
D. THE INTRODUCTION OF AN ARGUMENT. 4100876
E. THE CONCLUSION OF AN ARGUMENT. 4100876

****

THE STUDENT WILL SHOW KNOWLEDGE OF THE DEFINITIONS OF THE ARGUMENTATIVE FALLACIES *POST HOC, ERGO PROPTER HOC*, BEGGING THE QUESTION, AND FAULTY GROUPING BY COMPLETING A DEFINITION OF EACH. %09¤ 0354

DIRECTIONS - SELECT THE BEST COMPLETION. 1

POST HOC, ERGO PROPTER HOC MEANS LITERALLY 4100900
A. WHEN AN EVENT OCCURS, IT CAUSES OTHER EVENTS TO OCCUR. 4100900
*B. AFTER THIS, THEREFORE BECAUSE OF THIS. 4100900
C. BEFORE THIS, THEREFORE ASSOCIATED WITH THIS. 4100900
D. TIME IS NOT A FACTOR OF CAUSALITY. 4100900
E. AFTER THE EVENT COMES ANOTHER EVENT. 4100900

BEGGING THE QUESTION MEANS 4100901
A. ASKING SOMEONE TO FORGIVE YOUR ERROR. 0901
B. ASKING SOMEONE TO TRUST YOUR JUDGEMENT. 4100901
*C. REFUSING TO DEAL WITH THE QUESTION AT HAND. 4100901
D. REFUSING TO GIVE THE RIGHT ANSWER. 4100901
E. DISCUSSING THE QUESTION BEFORE ATTEMPTING TO SOLVE IT. 4100901

AN ERROR OF *FAULTY GROUPING* OCCURS WHEN ONE 4100902
*A. TAKES AN INSUFFICIENT SAMPLE. 4100902
B. ANALYZES TOO MANY CASES. 4100902
C. REFUSES TO BE SPECIFIC. 4100902
D. REFUSES TO DEAL WITH THE QUESTION AT HAND. 4100902
E. GROUPS ANY INDIVIDUAL ITEMS. 4100902

****

THE STUDENT WILL ANALYZE A SELECTION AND SELECT THE NEXT LOGICAL SENTENCE IN A PASSAGE WHICH FOLLOWS ANY OF THE ORGANIZATIONAL MODES. %8¤ 0355

DIRECTIONS - READ THE FOLLOWING PASSAGE AND COMPLETE THE STATEMENTS WHICH FOLLOW. 0044

IT IS USEFUL TO IDENTIFY SIX METRICAL FEET FOR THE ANALYSIS OF ENGLISH POETRY - IAMBIC, TROCHAIC, ANAPESTIC, DACTYLLIC, SPONDAIC AND PYHRRIC. AN IAMBIC FOOT CONSISTS OF TWO SYLLABLES, THE FIRST OF WHICH IS UNACCENTED AND THE SECOND ACCENTED. A TROCHAIC FOOT IS ALSO DI-SYLLABIC, BUT THE FIRST SYLLABLE IS ACCENTED, AND THE SECOND IS UNACCENTED . . . .

A LOGICAL CONTINUING SENTENCE IS 4100904

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  A. POETRY HAS OTHER CHARACTERISTICS BESIDES METER, NAMELY RHYME      4100904
     AND ALL THE ELEMENTS OF FIGURATIVE LANGUAGE.                      4100904
  B. THE DACTYLLIC FOOT HAS THREE SYLLABLES, THE FIRST BEING           4100904
     ACCENTED AND THE LAST TWO UNACCENTED.                             4100904
 *C. THE ANAPESTIC FOOT HAS THREE SYLLABLES, THE FIRST TWO             4100904
     UNACCENTED AND THE LAST ACCENTED.                                 4100904
  D. A STRUCTURED METER IS A USEFUL TOOL FOR TALKING ABOUT THE         4100904
     FLOW OF LANGUAGE IN POETRY.                                           904

THE SENTENCE *METER IS DEFINED AS A MORE OR LESS REGULAR              4100905
OCCURRENCE OF PATTERNS OF EVENTS*                                          905
 *A. SHOULD PRECEDE THIS PASSAGE.                                      4100905
  B. SHOULD COME AFTER THIS PASSAGE.                                   4100905
  C. IS A LOGICAL CONTINUING SENTENCE.                                 4100905
  D. IS *NOT* CLOSELY ASSOCIATED WITH THE THOUGHT OF THIS              4100905
     PASSAGE.                                                          4100905

THE SENTENCE *THE CLOSE ANALYST MUST DISTINGUISH BETWEEN RHYTHM       4100906
AND METER*                                                             4100906
 *A. SHOULD PRECEDE THIS PASSAGE.                                      4100906
  B. SHOULD COME AFTER THIS PASSAGE.                                   4100906
  C. IS A LOGICAL CONTINUING SENTENCE.                                 4100906
  D. IS *NOT* CLOSELY ASSOCIATED WITH THE THOUGHT OF THIS              4100906
     PASSAGE.                                                          4100906

THE SENTENCE *POETRY IS THE MOST BEAUTIFUL EXPRESSION OF MAN*         4100907
  A. SHOULD PRECEDE THIS PASSAGE.                                      4100907
  B. SHOULD COME AFTER THIS PASSAGE.                                   4100907
  C. IS A LOGICAL CONTINUING SENTENCE.                                 4100907
 *D. IS *NOT* CLOSELY ASSOCIATED WITH THE THOUGHT OF THIS              4100907
     PASSAGE.                                                          4100907

THE SENTENCE *SOME HAVE IDENTIFIED THE AMPHIBACH %A TRI-SYLLABIC      4100908
FOOT WITH THE FIRST AND LAST SYLLABLES UNACCENTED AND THE SECOND       4100908
SYLLABLE ACCENTED¤ AS A METRICAL FOOT, BUT ITS APPEARANCE IN          4100908
ENGLISH POETRY IS EXTREMELY RARE*                                     4100908
  A. SHOULD PRECEDE THIS PASSAGE.                                      4100908
 *B. SHOULD COME AFTER THIS PASSAGE.                                   4100908
  C. IS A LOGICAL CONTINUING SENTENCE.                                 4100908
  D. IS *NOT* CLOSELY ASSOCIATED WITH THE THOUGHT OF THIS              4100908
     PASSAGE.                                                          4100908

DIRECTIONS - READ THE FOLLOWING PASSAGE AND COMPLETE THE STATE-
MENTS WHICH FOLLOW.

BEFORE THE INDUSTRIAL REVOLUTION, THE GROWTH OF CITIES WAS                0101
LIMITED BY PURELY TECHNICAL PROBLEMS. TRANSPORTATION OF FARM
GOODS TO THE CITY WAS LIMITED BY THE NUMBER OF HORSES THAT
COULD PULL CRUDE WAGONS OVER UNIMPROVED TRAILS . . . .

THE MOST LOGICAL CONTINUING SENTENCE IS ...                               0909
  A. THE INDUSTRIAL REVOLUTION WAS A GREAT AID TO URBANIZATION.           0909
  B. THE INDUSTRIAL REVOLUTION CREATED THE RAILROAD.                      0909
  C. THE INDUSTRIAL REVOLUTION COULD NOT SOLVE THE SOCIAL                 0909
     PROBLEMS OF BUILDING GREAT CITIES.
 *D. THE INDUSTRIAL REVOLUTION HELPED SOLVE THE PROBLEM OF                0909
     INADEQUATE TRANSPORTATION.                                            909

*OTHER FACTORS AIDED THE GROWTH OF CITIES* IS NOT A GOOD CON-             0910
TINUING SENTENCE BECAUSE                                                   910
  A. THE INDUSTRIAL REVOLUTION IS THE PRIMARY CAUSE OF URBANI-         4100910
```

ZATION. 4100910
*B. THE CONTRIBUTION OF THE INDUSTRIAL REVOLUTION HAS NOT BEEN 4100910
DISCUSSED COMPLETELY ENOUGH. 4100910
C. THE OTHER FACTORS ARE NOT NAMED. 4100910
D. THE PASSAGE IS RESTRICTED TO TECHNICAL PROBLEMS. 4100910

ANOTHER LOGICAL CONTINUING SENTENCE IS 4100911
A. SOME PRE-INDUSTRIAL REVOLUTION WAGONS WERE QUITE SKILLFULLY 4100911
MADE. 4100911
*B. POPULATION DENSITY AND SIZE WERE LIMITED BECAUSE ONLY 4100911
INDUSTRY CAN EFFICIENTLY UTILIZE CONCENTRATED MASSES OF 4100911
WORKERS. 4100911
C. THE RURAL AREAS OF NATIONS WERE ALSO GREATLY AFFECTED BY 4100911
THE INDUSTRIAL REVOLUTION. 4100911
D. THE INDUSTRIAL REVOLUTION HAD ITS ROOTS IN A RELIGIOUS 4100911
REVOLUTION. 4100911

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THE STUDENT CAN DISTINGUISH ANALYSIS OF THE CONCLUSION FROM 0356
ANALYSIS OF THE REASONING PER SE BY IDENTIFYING ~~STATEMENTS~~ WHICH
ARE INADEQUATELY SUPPORTED AND SELECTING THE PROPER DESCRIPTION
OF THE INADEQUACY OF THE SUPPORT. %6¤

DIRECTIONS - READ THE PARAGRAPH AND ANSWER THE QUESTIONS WHICH
FOLLOW.

MR. BLAKE SAID THAT HE HAS HAD FIFTEEN VARSITY FOOTBALL PLAYERS 0102
IN HIS CLASSES IN THE LAST THREE YEARS. THIRTEEN OF THE PLAYERS
FAILED THE COURSE. MR. BLAKE CONCLUDES THAT VARSITY FOOTBALL
PLAYERS ARE ACADEMICALLY INFERIOR TO TYPICAL HIGH SCHOOL
STUDENTS.

SELECT THE COMMENT WHICH MOST ACCURATELY DESCRIBES MR. BLAKES 4100912
REASONING IN THIS SITUATION. 4100912
A. HE IS RIGHT. FOOTBALL PLAYERS ARE NOT INTELLIGENT. 0912
B. HIS REASONING IS A GOOD EXAMPLE OF THE FLAWLESS USE OF 4100912
INDUCTIVE REASONING. 4100912
C. HE IS WRONG. FOOTBALL PLAYERS ARE BRIGHTER THAN THE AVERAGE 4100912
STUDENT. 4100912
D. HE IS WRONG. FOOTBALL PLAYERS ARE NEITHER BRIGHTER NOR 4100912
DULLER THAN THE AVERAGE STUDENT. 4100912
*E. HIS REASONING IS FAULTY BECAUSE HE GENERALIZES ON THE BASIS 4100912
OF TOO SMALL A SAMPLE. 4100912

SELECT THE COMMENT WHICH MOST ACCURATELY DESCRIBES MR. BLAKES 4100913
CONCLUSION IN THIS SITUATION. 4100913
A. HE IS RIGHT. 4100913
B. HE IS WRONG. 4100913
C. HE IS PROBABLY RIGHT. 4100913
D. HE IS PROBABLY WRONG. 4100913
*E. ONE CANNOT TELL WITHOUT MORE EVIDENCE. 4100913

DIRECTIONS - READ THE PARAGRAPH AND ANSWER THE QUESTIONS WHICH
FOLLOW.

THE LAST FIVE ~~TEEN-AGERS~~ WHO HAVE BEEN ~~ARRESTED FOR FELONIES~~ IN 0103
CLARKSVILLE WERE STEADY CUSTOMERS OF HOGANS BILLIARD PARLOR. EACH
ONE CONFESSED THAT HE HAD PLANNED HIS CRIME AT HOGANS. MAYOR
JOHNSON STATED THAT HOGANS WAS THE CAUSE OF TEEN AGE CRIME IN

CLARKSVILLE AND OUGHT TO BE CLOSED IMMEDIATELY.

SELECT THE COMMENT WHICH MOST ACCURATELY DESCRIBES MAYOR JOHNSONS 4100914
REASONING. 4100914
A. HE RIGHTLY THINKS THAT WHATEVER EVENT PRECEDES ANOTHER EVENT 4100914
IS *THE CAUSE* OF THE SECOND EVENT. 4100914
*B. HE WRONGLY THINKS THAT AN EVENT WHICH PRECEDES ANOTHER EVENT 4100914
IS *THE CAUSE* OF THE SECOND EVENT. 4100914
C. HE IS GUILTY OF JUDGING ALL TEENAGERS ON THE BASIS OF AN 4100914
INSUFFICIENT SAMPLE. 4100914
D. HE WRONGLY ASSUMES THAT MR. HOGAN IS AN EVIL MAN. 4100914
E. HE RIGHTLY ASSUMES THAT MR. HOGAN IS AN EVIL MAN. 4100914

SELECT THE COMMENT WHICH MOST ACCURATELY DESCRIBES MAYOR JOHNSONS 4100915
CONCLUSION. 4100915
*A. HOGANS BILLIARD PARLOR IS *THE CAUSE* OF TEEN AGE CRIME IN 4100915
CLARKSVILLE. 4100915
B. HOGANS BILLIARD PARLOR *HAS NOTHING TO DO WITH* TEEN AGE 4100915
CRIME IN CLARKSVILLE. 4100915
C. HOGANS BILLIARD PARLOR IS PROBABLY *ONE OF THE INFLUENCES* 4100915
ON TEEN AGE CRIME IN CLARKSVILLE. 4100915
D. POOL HALLS ARE DENS OF INIQUITY. 4100915
E. MAYOR JOHNSON IS NOT CONCERNED WITH THE WELFARE OF THE SMALL 4100915
BUSINESSMAN. 4100915

DIRECTIONS - READ THE PARAGRAPH AND ANSWER THE QUESTIONS WHICH
FOLLOW.

YOU HAVE ASKED ME TO DISCUSS THE PROPOSED WELFARE LEGISLATION 0104
WITH YOU, AND I WELCOME THE OPPORTUNITY FOR SUCH DISCUSSION.
WELFARE IS AN IMPORTANT TOPIC IN CONTEMPORARY AMERICA, AND WE
MUST APPROACH OUR DISCUSSION WITH SINCERITY AND CONVICTION. MANY
OF US ARE GUILTY OF THAT SIN. WELFARE LEGISLATION IS A VITAL
QUESTION IN OUR COMPLEX SOCIETY, AND . . .

WHICH COMMENT MOST ACCURATELY DESCRIBES THE SPEAKERS *REASONING*0 4100916
A. THIS IS A FINE EXAMPLE OF INDUCTIVE REASONING. 4100916
B. THIS IS A FINE EXAMPLE OF DEDUCTIVE REASONING. 4100916
*C. THE SPEAKER IS BEGGING THE QUESTION. 4100916
D. THE SPEAKER IS WORKING FROM A FAULTY ASSUMPTION. 4100916
E. THE SPEAKER IS GUILTY OF *POST HOC, ERGO PROPTER HOC*. 4100916

WHICH COMMENT MOST ACCURATELY DESCRIBES THE SPEAKERS CONCLUSION*0 4100917
A. IT IS SOUND. 4100917
B. IT IS NOT SOUND. 4100917
C. IT IS RIGHT, BUT IMPRACTICAL. 4100917
D. IT IS VISIONARY. 4100917
*E. THERE IS NO CONCLUSION. 4100917

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THE STUDENT WILL ANALYZE LOGICAL FALLACY IN FORMAL SYLLOGISMS BY 0524
BY IDENTIFYING A SPECIFIED TYPE OF FALLACY FROM A LIST OF FAULTY
SYLLOGISMS. %4П

DIRECTIONS - STUDY THE FOLLOWING SYLLOGISMS TO DETERMINE THE KIND 0136
OF FALLACY CONTAINED IN EACH. BELOW ARE A SERIES OF
ITEMS IN WHICH YOU ARE ASKED TO SELECT THE SYLLOGISM
WHICH CONTAINS THE GIVEN FALLACY.

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1. MAJOR PREMISE - ALL GOOD CITIZENS VOTE.                                0136
   MINOR PREMISE - JOHN VOTES.
   CONCLUSION - JOHN IS A GOOD CITIZEN.
2. PL - THE BIBLE SAYS THAT THE CHURCH WILL BE CAUGHT UP IN THE
   AIR AT THE SECOND COMING.
   P2 - THE BUILDING ON THE CORNER OF 47TH AND BRAINARD IS A
   CHURCH.
   C. - THE BUILDING ON THE CORNER OF 47TH AND BRAINARD WILL BE
   CAUGHT UP IN THE AIR AT THE SECOND COMING.
3. PL - ALL AUTHORS ARE LITERATE.
   P2 - ERNEST HEMINGWAY WAS AN AUTHOR.
   C - ERNEST HEMINGWAY WROTE EXCELLENT LITERATURE.
4. PL - THE GREAT DEPRESSION OCCURRED IN THE 1930S.
   P2 - WORLD WAR II BEGAN IN 1940 - 1941.
   C - BECAUSE OF THIS THE GREAT DEPRESSION CAUSED WORLD WAR II.
5. PL - ALL MEN ARE EVIL.
   P2 - JOHN IS A MAN.
   C - JOHN IS EVIL.
6. PL - THE EARTH IS A SPHERE.
   P2 - THE LINE OF THE HORIZON MAY BE SEEN FROM ANY OPEN PLACE.
   C - BECAUSE THE LINE OF THE HORIZON MAY BE SEEN, THE EARTH IS
   ROUND.

OF THE FALLACIOUS SYLLOGISMS ABOVE, THE ONE WHICH EXEMPLIFIES THE       4101899
FALLACY OF *POST HOC, ERGO PROPTER HOC* IS                                 1899
  A. ONE.                                                               4101899
  B. TWO.                                                               4101899
  C. THREE.                                                             4101899
 *D. FOUR.                                                              4101899
  E. FIVE.                                                              4101899
  F. SIX.                                                               4101899

OF THE FALLACIOUS SYLLOGISMS ABOVE, THE ONE DEMONSTRATING THE           4101900
FALLACY OF *THE UNDISTRIBUTED MIDDLE TERM* IS                              1900
 *A. ONE.                                                               4101900
  B. TWO.                                                               4101900
  C. THREE.                                                             4101900
  D. FOUR.                                                              4101900
  E. FIVE.                                                              4101900
  F. SIX.                                                               4101900

OF THE FALLACIOUS SYLLOGISMS ABOVE, THE ONE CONTAINING A *NON-             1901
SEQUITOR* IS                                                               1901
  A. ONE.                                                               4101901
  B. TWO.                                                               4101901
 *C. THREE.                                                             4101901
  D. FOUR.                                                              4101901
  E. FIVE.                                                              4101901
  F. SIX.                                                               4101901

OF THE FALLACIOUS SYLLOGISMS ABOVE, THE ONE DEMONSTRATING A                1902
*SHIFT IN MEANING* IS                                                      1902
  A. ONE.                                                               4101902
 *B. TWO.                                                               4101902
  C. THREE.                                                             4101902
  D. FOUR.                                                              4101902
  E. FIVE.                                                              4101902
  F. SIX.                                                               4101902

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GIVEN FOUR SYLLOGISMS, THE STUDENT WILL ANALYZE THESE BY                0321
SELECTING THE SYLLOGISM BASED UPON LOGICAL REASONING.   %10□

EACH ITEM LISTED CONTAINS FOUR SYLLOGISMS. CIRCLE THE SYLLOGISM         0035
BASED UPON LOGICAL REASONING.

  *A. ALL WOMEN ARE MORTAL.                                          4100789
      ALL QUEENS ARE WOMEN.                                          4100789
      ALL QUEENS ARE MORTAL.                                         4100789
                                                                     4100789
   B. ALL QUEENS ARE MORTAL.                                         4100789
      ALL WOMEN ARE MORTAL.                                          4100789
      ALL WOMEN ARE QUEENS.                                          4100789
                                                                     4100789
   C. ALL QUEENS ARE WOMEN.                                          4100789
      ALL QUEENS ARE MORTAL.                                         4100789
      ALL WOMEN ARE MORTAL.                                          4100789
                                                                     4100789
   D. ALL QUEENS ARE MORTAL.                                         4100789
      ALL QUEENS ARE WOMEN.                                          4100789
      ALL WOMEN ARE MORTAL.                                          4100789

DIRECTIONS - SELECT THE SYLLOGISM BASED UPON LOGICAL REASONING.

   A. SPARKY IS A DOG.                                               4100790
      SPARKY HAS FOUR LEGS.                                          4100790
      ALL DOGS HAVE FOUR LEGS.                                       4100790
                                                                     4100790
  *B. ALL DOGS HAVE FOUR LEGS.                                       4100790
      SPARKY IS A DOG.                                               4100790
      SPARKY HAS FOUR LEGS.                                          4100790
                                                                     4100790
   C. SPARKY HAS FOUR LEGS.                                          4100790
      ALL DOGS HAVE FOUR LEGS.                                       4100790
      SPARKY IS A DOG.                                               4100790
                                                                     4100790
   D. SPARKY HAS FOUR LEGS.                                          4100790
      SPARKY IS A DOG.                                               4100790
      ALL DOGS HAVE FOUR LEGS.                                       4100790

DIRECTIONS - SELECT THE SYLLOGISM BASED UPON LOGICAL REASONING.

   A. BASEBALL IS A SPORT.                                           4100791
      BASEBALL IS FUN.                                               4100791
      ALL SPORTS ARE FUN.                                            4100791
                                                                     4100791
   B. ALL SPORTS ARE FUN.                                            4100791
      BASEBALL IS FUN.                                               4100791
      BASEBALL IS A SPORT.                                           4100791
                                                                     4100791
   C. BASEBALL IS FUN.                                               4100791
      BASEBALL IS A SPORT.                                           4100791
      ALL SPORTS ARE FUN.                                            4100791
                                                                     4100791
  *D. ALL SPORTS ARE FUN.                                            4100791
      BASEBALL IS A SPORT.                                           4100791
      BASEBALL IS FUN.                                               4100791

DIRECTIONS - SELECT THE SYLLOGISM BASED UPON LOGICAL REASONING.
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   *A. ALL TEACHERS GIVE GRADES.                                   4100792
       MRS. KANE IS A TEACHER.                                     4100792
       MRS. KANE GIVES GRADES.                                     4100792
                                                                   4100792
    B. MRS KANE GIVES GRADES.                                      4100792
       MRS. KANE IS A TEACHER.                                     4100792
       ALL TEACHERS GIVE GRADES.                                   4100792
                                                                   4100792
    C. MRS. KANE IS A TEACHER.                                     4100792
       MRS. KANE GIVES GRADES.                                     4100792
       ALL TEACHERS GIVE GRADES.                                   4100792
                                                                   4100792
    D. ALL TEACHERS GIVE GRADES.                                   4100792
       MRS. KANE GIVES GRADES.                                     4100792
       MRS. KANE IS A TEACHER.                                     4100792

 DIRECTIONS - SELECT THE SYLLOGISM BASED UPON LOGICAL REASONING.

   *A. ALL MEN ARE ANIMALS.                                        4100793
       JOHN IS A MAN.                                              4100793
       JOHN IS AN ANIMAL.                                          4100793
                                                                   4100793
    B. JOHN IS AN ANIMAL.                                          4100793
       ALL MEN ARE ANIMALS.                                        4100793
       JOHN IS A MAN.                                              4100793
                                                                   4100793
    C. ALL MEN ARE ANIMALS.                                        4100793
       JOHN IS AN ANIMAL.                                          4100793
       JOHN IS A MAN.                                              4100793
                                                                   4100793
    D. JOHN IS A MAN.                                              4100793
       JOHN IS AN ANIMAL.                                          4100793
       ALL MEN ARE ANIMALS.                                        4100793

 DIRECTIONS - SELECT THE SYLLOGISM BASED UPON LOGICAL REASONING.

    A. NO SISSIES LIKE FOOTBALL.                                   4100794
       HENRY DOES NOT LIKE FOOTBALL.                               4100794
       HENRY IS A SISSY.                                           4100794
                                                                   4100794
    B. HENRY DOES NOT LIKE FOOTBALL.                               4100794
       NO SISSIES LIKE FOOTBALL.                                   4100794
       HENRY IS A SISSY.                                           4100794
                                                                   4100794
   *C. NO SISSIES LIKE FOOTBALL.                                   4100794
       HENRY IS A SISSY.                                           4100794
       HENRY DOES NOT LIKE FOOTBALL.                               4100794
                                                                   4100794
    D. HENRY IS A SISSY.                                           4100794
       HENRY DOES NOT LIKE FOOTBALL.                               4100794
       NO SISSIES LIKE FOOTBALL.                                   4100794

 DIRECTIONS - SELECT THE SYLLOGISM BASED UPON LOGICAL REASONING.

   *A. NO GIRLS LIKE SNAKES.                                       4100795
       CHRIS IS A GIRL.                                            4100795
       CHRIS DOES NOT LIKE SNAKES.                                 4100795
                                                                   4100795
    B. CHRIS IS A GIRL.                                            4100795
       CHRIS DOES NOT LIKE SNAKES.                                 4100795
       NO GIRLS LIKE SNAKES.                                       4100795
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                                                          4100795
   C. NO GIRLS LIKE SNAKES.                               4100795
      CHRIS DOES NOT LIKE SNAKES.                         4100795
      CHRIS IS A GIRL.                                    4100795
                                                          4100795
   D. CHRIS DOES NOT LIKE SNAKES.                         4100795
      NO GIRLS LIKE SNAKES.                               4100795
      CHRIS IS A GIRL.                                    4100795

DIRECTIONS - SELECT THE SYLLOGISM BASED UPON LOGICAL REASONING.

  *A. ALL BOYS LIKE SPORTS.                                   796
      ALL SPORTS ARE FUN.                                 4100796
      ALL BOYS LIKE FUN.                                  4100796
                                                          4100796
   B. ALL BOYS LIKE FUN.                                  4100796
      ALL SPORTS ARE FUN.                                 4100796
      ALL BOYS LIKE SPORTS.                               4100796
                                                          4100796
   C. ALL SPORTS ARE FUN.                                 4100796
      ALL BOYS LIKE FUN.                                  4100796
      ALL BOYS LIKE SPORTS.                               4100796
                                                          4100796
   D. ALL BOYS LIKE FUN.                                  4100796
      ALL BOYS LIKE SPORTS.                               4100796
      ALL SPORTS ARE FUN.                                 4100796

DIRECTIONS - SELECT THE SYLLOGISM BASED UPON LOGICAL REASONING.

   A. *CHRISTY* IS BORING.                                4100797
      ALL NOVELS ARE BORING.                              4100797
      *CHRISTY* IS A NOVEL.                               4100797
                                                          4100797
   B. *CHRISTY* IS A NOVEL.                               4100797
      *CHRISTY* IS BORING.                                4100797
      ALL NOVELS ARE BORING.                              4100797
                                                          4100797
  *C. ALL NOVELS ARE BORING.                              4100797
      *CHRISTY* IS A NOVEL.                               4100797
      *CHRISTY* IS BORING.                                4100797
                                                          4100797
   D. ALL NOVELS ARE BORING.                              4100797
      *CHRISTY* IS BORING.                                4100797
      *CHRISTY* IS A NOVEL.                               4100797

DIRECTIONS - SELECT THE SYLLOGISM BASED UPON LOGICAL REASONING.

   A. SUSAN LIKES CANDY.                                  4100798
      ALL GIRLS LIKE CANDY.                               4100798
      SUSAN IS A GIRL.                                    4100798
                                                          4100798
  *B. SUSAN IS A GIRL.                                    4100798
      ALL GIRLS LIKE CANDY.                               4100798
      SUSAN LIKES CANDY.                                  4100798
                                                          4100798
   C. ALL GIRLS LIKE CANDY.                               4100798
      SUSAN LIKES CANDY.                                  4100798
      SUSAN IS A GIRL.                                    4100798
                                                          4100798
   D. SUSAN IS A GIRL.                                    4100798
      SUSAN LIKES CANDY.                                  4100798
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     ALL GIRLS LIKE CANDY.                                              4100798

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THE STUDENT WILL APPLY HIS KNOWLEDGE OF LOGICAL CONCLUSIONS                0325
WHICH FOLLOW A PATTERN OF REASONING BY CHOOSING THE CORRECT
CONCLUSION OF A SYLLOGISM.  %3□

DIRECTIONS - FOR EACH ITEM YOU ARE GIVEN THE FIRST TWO PARTS OF            0037
             A SYLLOGISM. YOU ARE TO CHOOSE THE STATEMENT WHICH
             MOST LOGICALLY COMPLETES THE SYLLOGISM.

ALL WOMEN ARE MORTAL.                                                   4100820
ALL QUEENS ARE WOMEN.                                                   4100820
                                                                        4100820
THEREFORE -                                                             4100820
  A. ALL MORTALS ARE QUEENS.                                            4100820
  B. ALL WOMEN ARE QUEENS.                                              4100820
 *C. ALL QUEENS ARE MORTAL.                                             4100820
  D. ALL MORTALS ARE WOMEN.                                             4100820

DIRECTIONS - SELECT THE STATEMENT WHICH MOST LOGICALLY COMPLETES
THE SYLLOGISM.

ALL CATS ARE ANIMALS.                                                   4100821
BOOTSY IS A CAT.                                                        4100821
                                                                        4100821
THEREFORE                                                               4100821
  A. ALL ANIMALS ARE CATS.                                              4100821
 *B. BOOTSY IS AN ANIMAL.                                               4100821
  C. BOOTSY HAS FOUR LEGS.                                              4100821
  D. SOME ANIMALS ARE CATS.                                             4100821

DIRECTIONS - SELECT THE STATEMENT WHICH MOST LOGICALLY COMPLETES
THE SYLLOGISM.

ALL TEACHERS GIVE GRADES.                                               4100822
MISS STONE IS A TEACHER.                                                4100822
                                                                        4100822
THEREFORE                                                               4100822
 *A. MISS STONE GIVES GRADES.                                           4100822
  B. GRADES ARE GIVEN BY TEACHERS.                                      4100822
  C. ALL TEACHERS GIVE GRADES.                                          4100822
  D. MISS STONE LIKES GRADES.                                           4100822

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THE STUDENT, BY SELECTING THE PROPER CHOICE OF CO-ORDINATING               0352
ELEMENTS FROM A POOL WHICH REFLECTS THE CO-ORDINATION OF
ADDITION, OPPOSITION, CONDITIONS, AND CAUSATION, WILL SHOW
COMPREHENSION OF WORDS OF RELATIONSHIP.  %6□

DIRECTIONS - CHOOSE THE WORD OR WORDS WHICH *BEST* EXPRESS THE             0043
             RELATIONSHIP BETWEEN THE TWO ELEMENTS OF THE
             SENTENCE.

WE HAVE MET THE ENEMY....THEY ARE OURS.                                 4100885
 *A. AND                                                                4100885
  B. BUT                                                                4100885
```

C. SINCE 4100885
D. BECAUSE 4100885
E. ALTHOUGH 4100885

WE CONTINUED SEARCHING VERY DILIGENTLY FOR THE MONEY....WE NEEDED 410088
IT VERY BADLY. 4100886
A. AND 4100886
B. BUT 4100886
*C. BECAUSE 4100886
D. IF 4100886
E. ALTHOUGH 4100886

SINCE THE TRIP WAS SO LONG, WE TRIED TO CHARTER A PLANE.... 4100887
CHARTERING A PLANE ON SUCH SHORT NOTICE IS QUITE DIFFICULT. 4100887
A. AND 4100887
B. IF 4100887
C. BECAUSE 4100887
D. SINCE 4100887
*E. ALTHOUGH 4100887

....TOM....JOHN IS A GOOD FOOTBALL PLAYER. 4100888
A. EITHER, OR 4100888
B. NEITHER, NOR 4100888
C. BOTH, AND 4100888
*D. A AND B 4100888

....TOM....JOHN IS NOT A GOOD FOOTBALL PLAYER. 4100889
*A. EITHER, OR 4100889
B. NEITHER, NOR 4100889
C. BOTH, AND 410088
D. A AND B 410088

....TOM....JOHN ARE GOOD FOOTBALL PLAYERS. 4100890
A. EITHER, OR 4100890
B. NEITHER, NOR 4100890
*C. BOTH, AND 4100890
D. A AND B 4100890

* * *

THE STUDENT WILL SHOW KNOWLEDGE OF THE DEFINITIONS OF THE FOUR 0353
BASIC KINDS OF LOGICAL ORGANIZATION - INDUCTIVE, DEDUCTIVE,
CHRONOLOGICAL AND SPATIAL - BY RECALLING THEIR DEFINITIONS. %4□

DIRECTIONS - SELECT THE BEST COMPLETION. 1

THE INDUCTIVE ORGANIZATIONAL SCHEME CAN BE DEFINED AS 4100891
A. ORGANIZATION IN TIME. 4100891
B. ORGANIZATION OF LOCATION. 4100891
*C. MOVEMENT FROM PARTICULAR TO GENERAL. 4100891
D. MOVEMENT FROM GENERAL TO PARTICULAR. 4100891

THE DEDUCTIVE ORGANIZATIONAL SCHEME CAN BE DEFINED AS 4100892
A. ORGANIZATION IN TIME. 4100892
B. ORGANIZATION OF LOCATION. 410089
C. MOVEMENT FROM PARTICULAR TO GENERAL. 4100892
*D. MOVEMENT FROM GENERAL TO PARTICULAR. 4100892

THE CHRONOLOGICAL ORGANIZATIONAL SCHEME CAN BE DEFINED AS 4100893
*A. ORGANIZATION IN TIME. 4100893

B. ORGANIZATION OF LOCATION. 4100893
C. MOVEMENT FROM PARTICULAR TO GENERAL. 4100893
D. MOVEMENT FROM GENERAL TO PARTICULAR. 4100893

THE SPATIAL ORGANIZATIONAL SCHEME CAN BE DEFINED AS 4100894
A. ORGANIZATION IN TIME. 4100894
*B. ORGANIZATION OF LOCATION. 4100894
C. MOVEMENT FROM PARTICULAR TO GENERAL. 4100894
D. MOVEMENT FROM GENERAL TO PARTICULAR. 4100894

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THE STUDENT WILL DEMONSTRATE COMPREHENSION OF RELEVANCE AND CAN 0357
IDENTIFY RELEVANT AND IRRELEVANT INFORMATION AND SELECT THE
PROPER EXPLANATION FOR THE RELEVANCE AND/OR-IRRELEVANCE. %7¤

DIRECTIONS - THE TOPIC SENTENCE OF THE FOLLOWING PARAGRAPH IS 0045
UNDERLINED. READ THE PARAGRAPH AND EXPLAIN *HOW EACH
ELEMENT* IS *EITHER RELEVANT* OR *IRRELEVANT* TO THE
THOUGHT OF THE TOPIC SENTENCE %AND/OR* TO ANY OTHER
ELEMENT OF THE PARAGRAPH.

4100918
*S. I. HAYAKAWA, THE GREAT POPULARIZER OF SEMANTICS, HAS WELL 4100918
EXPRESSED A RATIONAL JUSTIFICATION FOR THE EXISTENCE OF 4100918
LITERATURE*. 4100918
4100918
LANGUAGE, HE SAYS, CREATES, AS WELL AS SOLVES, PROBLEMS FOR MAN. 4100918
4100918
BECAUSE MAN CAN SYMBOLIZE, HE TAKES HIS PROBLEMS, AS WELL AS HIS 4100918
SOLUTIONS, OUT OF THE TIME-SPACE CONTEXT. 4100918
4100918
LITERATURE ALLOWS MAN, BY MEANS HAYAKAWA CALLS EMPLOYING SYMBOLIC 4100918
STRATEGIES, TO SOLVE THE PROBLEMS HE TAKES WITH HIM OUT OF THE 4100918
ORIGINAL CONTEXT. 4100918
4100918
EMPLOYING SYMBOLIC STRATEGIES MEANS THE READERS ACCEPTING THE 4100918
FICTIONAL STIUATION AS SYMBOLIZING HIS OWN AND THEN TESTING THE 4100918
FICTIONAL RESOLUTION TO DETERMINE WHETHER IT WOULD ADEQUATELY 4100918
RESOLVE HIS ACTUAL SITUATION. 4100918
4100918
THE OBLIGATION OF THE WRITERS OF FICTION, OF COURSE, IS TO CREATE 4100918
FICTION WHICH DEALS REALISTICALLY WITH ACTUAL EXPERIENCE. 4100918

IN SENTENCE ONE, THE PHRASE *THE GREAT POPULARIZER OF SEMANTICS* 4100918
IS RELEVANT TO 4100918
A. THE THOUGHT OF THE TOPIC SENTENCE. 4100918
B. THE THOUGHT OF THE WHOLE PARAGRAPH. 4100918
C. THE THOUGHT OF SENTENCE SIX. 4100918
*D. THE WORD HAYAKAWA. 4100918
E. NOTHING. 4100918

IN SENTENCE TWO, THE CLAUSE *HE SAYS* IS LOGICALLY RELEVANT TO 4100919
A. LANGUAGE. 4100919
B. THE THOUGHT OF SENTENCE ONE. 4100919
C. THE THOUGHT OF SENTENCE TWO. 4100919
D. THE THOUGHT OF SENTENCE THREE. 4100919
*E. NOTHING. IT IS A TRANSITIONAL DEVICE. 4100919

THE PHRASE TO WHICH SENTENCE FIVE REFERS IS 4100920
A. *BECAUSE MAN CAN SYMBOLIZE.* 4100920

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 *B. *SYMBOLIC STRATEGIES.*                                         4100920
  C. *HE TAKES...OUT OF THE ORIGINAL CONTEXT.*                      4100920
  D. *OUT OF THE TIME-SPACE CONTEXT.*                               4100920
  E. SENTENCE ONE.                                                  4100920

THE STATEMENT *THE PRIMARY FUNCTION OF LITERATURE IS TO ENTERTAIN      0921
BY BEING BEAUTIFUL* IS                                                  921
  A. A LOGICAL SUMMARY OF THIS PARAGRAPH.                           4100921
  B. THE PREMISE ON WHICH THIS PARAGRAPH RESTS.                     4100921
 *C. A CONTRADICTION OF THIS PARAGRAPH.                             4100921
  D. NOT IN ANY WAY ASSOCIATED WITH THIS PARAGRAPH.                 4100921
  E. A RECASTING OF SENTENCE TWO.                                   4100921

SENTENCE SIX IS                                                     4100922
  A. IRRELEVANT TO THE REST OF THE PASSAGE.                         4100922
  B. RELEVANT, BECAUSE IT SUMS UP THE PASSAGE.                      4100922
 *C. RELEVANT, BECAUSE IT SUGGESTS A BEHAVIOR, GIVEN THE            4100922
     DEFINITION.                                                    4100922
  D. RELEVANT, BECAUSE THE THOUGHT OF SENTENCE FIVE DEPENDS UPON    4100922
     IT.                                                            4100922
  E. RELEVANT, BECAUSE IT OFFERS A SIGNIFICANT CONTRADICTION OF     4100922
     THE PASSAGE.                                                   4100922

THE PHRASE *BECAUSE MAN CAN SYMBOLIZE* IS                           4100923
  A. NOT NECESSARY IN THE SENTENCE.                                 4100923
 *B. NECESSARY, BECAUSE IT EXPRESSES THE REASON FOR THE PROBLEM.    4100923
  C. NECESSARY, BECAUSE IT WORKS IN THE TIME-SPACE CONTEXT.         4100923
  D. NECESSARY, BECAUSE IT REPEATS THE PROBLEM EXPRESSED IN         4100923
     SENTENCE TWO.                                                  4100923
  E. NECESSARY, BECAUSE IT SOLVES THE PROBLEM OF THE PASSAGE.       4100923

THE PHRASE OF COURSE *IN SENTENCE SIX BEARS THE SAME LOGICAL           0924
RELATION TO THE THOUGHT OF THE TOPIC SENTENCE AS                    4100924
  A. *THE GREAT POLULARIZER OF SEMANTICS.*                          4100924
 *B. *HE SAYS.*                                                     4100924
  C. *AS WELL AS SOLVES.*                                           4100924
  D. BY MEANS HAYAKAWA CALLS *EMPLOYING SYMBOLIC STRATEGIES.*       4100924
  E. ALL OF THESE.                                                  4100924


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THE STUDENT SHOWS KNOWLEDGE OF THE DEFINITION OF JUDGEMENT BY          0364
COMPLETING A DEFINITION.  %20

DIRECTIONS - SELECT THE BEST COMPLETION.                                  1

THE WORD *JUDGEMENT* IS DEFINED AS A STATEMENT                      4100936
  A. OF FACT.                                                       4100936
 *B. OF PERSONAL PREFERENCE.                                        4100936
  C. WHICH IS TRUE.                                                 4100936
  D. WHICH IS FALSE.                                                4100936
  E. OF DESIRE.                                                     4100936

A JUDGEMENT IS A STATEMENT OF                                       4100937
  A. FACT.                                                          4100937
 *B. OPINION.                                                       4100937
  C. DESIRE.                                                        4100937
  D. CONCERN.                                                       4100937
  E. NEED.                                                          4100937
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THE STUDENT CAN RECOGNIZE IMPLICIT AND EXPLICIT JUDGEMENTS BY IDENTIFYING THEM FROM A CHOICE OF ALTERNATIVES. %2¤ 0365

DIRECTIONS - SELECT THE BEST COMPLETION. 1

SELECT THE STATEMENT WHICH IS *MOST COMPLETELY* A JUDGEMENT. 4100938
A. JANET IS 5 FEET 2. 4100938
B. JANET WON A BEAUTY CONTEST. 4100938
*C. JANET IS BEAUTIFUL. 4100938
D. JANET HAS LONG BLONDE HAIR. 4100938
E. JANET IS SEVENTEEN YEARS OLD. 4100938

SELECT THE REPORT WHICH *BEST IMPLIES* A JUDGEMENT. 4100939
A. TOM WORE A SWEATER. 4100939
B. TOM WORE A RED SWEATER. 4100939
C. TOM WORE A CASHMERE SWEATER. 4100939
D. TOM WORE A RED CASHMERE SWEATER. 4100939
*E. TOMS SWEATER COST ONE HUNDRED TWENTY DOLLARS. 4100939

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THE STUDENT SHOWS KNOWLEDGE THAT VERIFIABILITY IS THE CRITERION THAT DISTINGUISHES REPORTS, INFERENCES, AND JUDGEMENTS BY COMPLETING STATEMENTS ABOUT ~~THEM.~~ %3¤ 0366

DIRECTIONS - SELECT THE BEST COMPLETION. 1

THE STATEMENT *TOM IS TALLER THAN PETE* IS 4100940
A. A REPORT, BECAUSE THE STATEMENT IS TRUE. 4100940
*B. A REPORT, BECAUSE HEIGHT CAN BE MEASURED. 4100940
C. AN INFERENCE, BECAUSE HEIGHT IS NON-VERIFIABLE. 0940
D. AN INFERENCE, BECAUSE TALL IS A RELATIVE TERM. 0940
E. A JUDGEMENT, BECAUSE HEIGHT IS A DESIRABLE QUALITY. 0940

ALL STATEMENTS ARE, IN THE LAST ANALYSIS, 4100941
A. REPORTS, BECAUSE THE ~~WORD IS INSEPARABLE~~ FROM ITS REFERENT. 4100941
B. REPORTS, BECAUSE LANGUAGE DEPENDS ON THE PHYSICAL WORLD. 4100941
C. INFERENCES, BECAUSE SEMANTICISTS HAVE AGREED ABOUT THIS. 4100941
*D. INFERENCES, BECAUSE LANGUAGE IS INFERENTIAL. 4100941
E. JUDGEMENTS, BECAUSE IT IS IMPOSSIBLE NOT TO EXPRESS ONES 4100941
VALUES. 4100941

THE CRITERION THAT DISTINGUISHES REPORTS, INFERENCES, AND 4100942
JUDGEMENTS IS 4100942
A. TRUTH. 4100942
B. REASONABLENESS. 4100942
C. AGREEMENT. 4100942
*D. VERIFIABILITY. 4100942
E. DESIRE. 4100942

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THE STUDENT ~~KNOWS THE DEFINITIONS OF DENOTATION, CONNOTATION,~~ EXTENSIONAL MEANING, INTENSIONAL MEANING, INFORMATIVE CONNOTATION, AND AFFECTIVE CONNOTATION BY COMPLETING DEFINITIONS. %5¤ ~~0372~~

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DIRECTIONS - SELECT THE BEST COMPLETION.                                1

THE WORD *DENOTATION* IS DEFINED AS A DEFINITION ~~WHICH~~        4100960
  A. IS THE OBJECT TO WHICH A WORD REFERS.                          4100960
 *B. TALKS IN REPORTS ABOUT THE REFERENT OF A WORD.                 4100960
  C. TALKS IN JUDGEMENTS ABOUT THE REFERENT OF A WORD.              4100960
  D. EXPRESSES THE DESIRES OF THE USER OF THE WORD.                 4100960
  E. ASSOCIATES OBJECTS IN THE WORLD WITH THE REFERENT OF A WORD    4100960
     BY MEANS OF REPORTS.                                           4100960

THE WORD *CONNOTATION* IS DEFINED AS MEANING *APPROXIMATELY* THE    4100961
SAME THING AS                                                       4100961
  A. DENOTATION.                                                    4100961
  B. EXTENSIONAL MEANING.                                           4100961
 *C. INTENSIONAL MEANING.                                           4100961
  D. INFORMATIVE LANGUAGE.                                          4100961
  E. AFFECTIVE LANGUAGE.                                            4100961

THE PHRASE *EXTENSIONAL MEANING* IS DEFINED AS A DEFINITION WHICH      0962
 *A. IS THE OBJECT TO WHICH THE WORD REFERS.                        4100962
  B. TALKS IN REPORTS ABOUT THE REFERENT OF A WORD.                 4100962
  C. TALKS IN JUDGEMENTS ABOUT THE REFERENT OF A WORD.              4100962
  D. EXPRESSES THE DESIRES OF THE USER OF THE WORD.                 4100962
  E. ASSOCIATES OBJECTS IN THE WORLD WITH THE REFERENT OF A WORD    4100962
     BY MEANS OF REPORTS.                                           4100962

THE PHRASE *INFORMATIVE CONNOTATION* IS DEFINED AS A DEFINITION     4100963
WHICH                                                               4100963
 *A. IS THE OBJECT TO WHICH THE WORD REFERS.                        4100963
  B. TALKS IN REPORTS ABOUT THE REFERENT OF A WORD.                 410096
  C. TALKS IN JUDGEMENTS ABOUT THE REFERENT OF A WORD.              4100963
  D. EXPRESSES THE DESIRES OF THE USER OF THE WORD.                 4100963
  E. ASSOCIATES OBJECTS IN THE WORLD WITH THE REFERENT OF A WORD    4100963
     BY MEANS OF REPORTS.                                           4100963

THE PHRASE *AFFECTIVE CONNOTATION* IS DEFINED AS A DEFINITION       4100964
WHICH                                                               4100964
  A. IS THE OBJECT TO WHICH A WORD REFERS.                          4100964
  B. TALKS IN REPORTS ABOUT THE REFERENT OF A WORD.                 4100964
 *C. TALKS IN JUDGEMENTS ABOUT THE REFERENT OF A WORD.              4100964
  D. EXPRESSES THE DESIRES OF THE USER OF THE WORD.                 4100964
  E. ASSOCIATES OBJECTS IN THE WORLD WITH THE REFERENT OF A WORD    4100964
     BY MEANS OF REPORTS.                                           4100964


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THE STUDENT CAN DEMONSTRATE THAT HE UNDERSTANDS THE VARIOUS KINDS      0373
OF MEANING BY IDENTIFYING PROPER RESPONSES, GIVEN PARTICULAR
WORDS AND PARTICULAR KINDS OF MEANING.  %4□

DIRECTIONS - SELECT THE BEST COMPLETION.                                1

THE *EXTENSIONAL MEANING* OF THE WORD *HOUSE* IS                    4100965
  A. A BUILDING PEOPLE LIVE IN.                                     4100965
  B. ANY ENCLOSURE IN WHICH PEOPLE RESIDE.                          4100965
  C. THE SOURCE OF A NATIONS STRENGTH.                              4100965
 *D. NOT CAPABLE OF BEING EXPRESSED IN WORDS.                       4100965

THE *DENOTATION* OF THE WORD *SCHOOL* IS                            4100966
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 *A. A BUILDING IN WHICH PEOPLE ARE EDUCATED.                           4100966
  B. THE PHYSICAL BUILDING ITSELF.                                      4100966
  C. THE SOURCE OF A NATIONS STRENGTH.                                  4100966
  D. NOT CAPABLE OF BEING EXPRESSED IN WORDS.                           4100966

AN *INFORMATIVE CONNOTATION* OF THE WORD *MAYOR* IS                     4100967
  A. THE CHIEF EXECUTIVE OFFICER OF A CITY.                             4100967
 *B. RICHARD J. DALEY.                                                  4100967
  C. A DEDICATED PUBLIC SERVANT.                                        4100967
  D. NOT CAPABLE OF BEING EXPRESSED IN WORDS.                           4100967

AN *AFFECTIVE CONNOTATION* OF THE WORD *FLAG* IS                        4100968
  A. A PIECE OF CLOTH THAT SYMBOLIZES A COUNTRY.                        4100968
  B. THAT MATERIAL ON TOP OF THE POLE IN FRONT OF THE POST              4100968
     OFFICE.                                                            4100968
 *C. THE FLAG IN MOTION MEANS FREEDOM FOR ALL.                          4100968
  D. NOT CAPABLE OF BEING EXPRESSED IN WORDS.                           4100968

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THE STUDENT WILL APPLY THE CRITERIA FOR AUTHORITATIVE PRINTED             0456
RESOURCES %REPUTABLE, REPRESENTATIVE RESOURCES FOR INFORMATION ON
SPECIFIC SUBJECTS¤ BY SELECTING THE PROPER RESOURCE FOR EVIDENCE
THAT IS TO BE USED IN A SUBJECT CONCERNED WITH A SPECIFIC
SUBJECT.  %4¤

DIRECTIONS - READ THE ITEM AND SELECT THE LETTER OF THE CORRECT           0115
RESPONSE, THE AUTHORITATIVE RESOURCE %REPUTABLE REPRESENTATION
RESOURCES ON SPECIFIC SUBJECTS¤ FOR EVIDENCE THAT IS TO BE USED
IN A SPEECH CONCERNED WITH A SPECIFIC SUBJECT.

THE PROPER SOURCE FOR EVIDENCE ON THE MOON LANDING WOULD BE             4101393
  A. *SCIENTIFIC AMERICAN*.                                                1393
  B. *POPULAR MECHANICS*.                                               4101393
 *C. U. S. GOVERNMENT PUBLICATIONS.                                     4101393
  D. THE *MAINLINER*.                                                   4101393

THE PROPER SOURCE FOR *UNBIASED* JOURNALISTIC REPORTING OF              4101394
GLOBAL, NATIONAL, STATE, AND REGIONAL EVENTS WOULD BE                   4101394
  A. NEW YORK *TIMES*.                                                  4101394
  B. WASHINGTON *POST*.                                                 4101394
  C. BOSTON *GLOBE*.                                                    4101394
 *D. *CHRISTIAN SCIENCE MONITOR*.                                       4101394

THE PROPER SOURCE FOR DETAILED GLOBAL, NATIONAL, STATE, AND LOCAL       4101395
DAILY INDUSTRIAL AND BUSINESS TRENDS WOULD BE                           4101395
  A. *FORTUNE*.                                                         4101395
  B. *CONSUMERS DIGEST*.                                                4101395
 *C. *WALL STREET JOURNAL*.                                             4101395
  D. *TIME*.                                                            4101395

THE PROPER SOURCE FOR A SERIES OF DETAILED BOOK REVIEWS ON ONE          4101396
BOOK WOULD BE                                                           4101396
  A. NEW YORK *TIMES*.                                                  4101396
  B. *SATURDAY REVIEW OF LITERATURE*.                                   4101396
 *C. *BOOK REVIEW DIGEST*.                                              4101396
  D. CHICAGO *TRIBUNE*.                                                 4101396

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THE STUDENT WILL DEMONSTRATE HIS ABILITY TO EVALUATE THE POTENTIAL VALIDITY OF SOURCES ON A GIVEN TOPIC BY RANKING THE SOURCES IN ACCORDANCE WITH THEIR PROBABLE ACCURACY AND VALIDITY. %9п 0543

DIRECTIONS-- SUPPOSE THAT YOU HAVE BEEN ASKED TO WRITE A REPORT ABOUT EACH OF THE TOPICS A, B, C, D, E, AND F. YOU WERE TOLD THAT YOU WERE TO CHOOSE THE *BEST* SOURCE OF INFORMATION FOR EACH TOPIC. SHOW YOUR CHOICE BY CROSSING OFF THE *1* ALONG SIDE THE NUMBER OF THAT ITEM ON YOUR ANSWER SHEET. SHOW YOUR CHOICE OF THE *SECOND BEST* SOURCE OF INFORMATION BY CROSSING OFF THE *2* ALONG SIDE THE NUMBER OF THAT ITEM ON THE ANSWER SHEET. SHOW YOUR CHOICE OF THE *THIRD BEST* SOURCE OF INFORMATION BY CROSSING OFF THE *3* ALONG SIDE THE NUMBER OF THAT ITEM. 016

TOPIC A -- A COMPARISON OF THE EPIC TECHNIQUE OF POPE AND MILTON.

1 2* 3 READ THE BIOGRAPHICAL INFORMATION IN KUNITY AND HAYCRAFT,S *BRITISH AUTHORS*. 2047

1* 2 3 RESEARCH CRITICAL WRITINGS OF *THE RAPE OF THE LOCK* AND *PARADISE LOST*. 2048

1 2 3* READ AN ARTICLE ENTITLED *DOES ALEXANDER POPE SPEAK MOCKINGLY OF EPICSO* IN *SATURDAY REVIEW*, SEPT. 1969. 2049

TOPIC B -- ANCIENT THEATRE -- GREECE AND ROME

1 2* 3 READ AN ARTICLE ABOUT GREEK AUTHORS IN THE WORLD HISTORY TEXT. 2050

1 2 3* SEE A MOVIE STARRING CHARLTON HESTON, DEPICTING A CHRISTIAN MARTYR. 2051

1* 2 3 READ A TEXT ON THE HISTORY OF DRAMA. 2052

TOPIC C -- THE DIVINE RELATIONSHIP BETWEEN MAN AND NATURE AS PHILOSOPHIZED BY WORDSWORTH.

1* 2 3 READ *TINTERN ABBEY* AND *INTIMATIONS OF IMMORTALITY.* 2053

1 2* 3 READ AN ARTICLE ENTITLED *PANTHEISM OF BRITISH ROMANTIC POETS* IN THE *LITERARY DIGEST*. 2054

1 2 3* READ AN ARTICLE ENTITLED *NATURE* IN AN ENCYCLOPEDIA. 2055

****

THE STUDENT WILL DISPLAY HIS ABILITY TO DISTINGUISH BETWEEN FACTS THAT ARE RELEVANT AND FACTS THAT ARE NOT RELEVANT TO THE SITUATION OR PROBLEM BY CORRECTLY IDENTIFYING THE RELEVANT AND NONRELEVANT PHRASES. %6п 0544

DIRECTIONS-- READ EACH OF THE FOLLOWING PARAGRAPHS AND TELL WHICH OF THEM WOULD HELP STUDENTS WHO ARE WRITING A REPORT ON THE ROMANTICISM OF WILLIAM WORDSWORTH. 0162

JUST SOUTH OF THE SOLWAY FIRTH AND THE SCOTTISH BORDER, IN THE COUNTIES OF CUMBERLAND AND WESTMORLAND, LIES THE ENGLISH LAKE DISTRICT. A HILLY, GLACIATED AREA, SOME TWENTY MILES ACROSS. 2056

ON THE NORTHWESTERN EDGE OF THIS REGION OF ALMOST INCREDIBLE NATURAL BEAUTY WILLIAM WORDSWORTH WAS BORN ON APRIL 7, 1770.

CIRCLE THE CORRECT ANSWER
 A. THIS PARAGRAPH HELPS.
*B. THIS PARAGRAPH DOES NOT HELP.

LATER %WORDSWORTH¤ THOUGHT HE MIGHT EMIGRATE TO BARBADOS WITH HIS BROTHER JOHN, A SAILOR, AND THEN IT OCCURRED TO HIM THAT HE MIGHT BECOME A GENERAL IN THE ARMY. 2057

CIRCLE THE CORRECT ANSWER
 A. THIS PARAGRAPH HELPS.
*B. THIS PARAGRAPH DOES NOT HELP.

COMPOUNDED OF BITTERNESS TOWARD MONARCHIAL SOCIETY AND HOPES FOR THE REPUBLICAN FUTURE, THESE TWO WORKS %*A LETTER TO THE BISHOP AT LIANDAFF* AND *GUILT AND SORROW*¤ EXPRESSED THE EXTREME RADICALISM FROM WHICH WORDSWORTH, WHEN HE HAD SURVIVED THE CRISIS %WHEN FRANCE AND ENGLAND WENT TO WAR IN 1793¤ DESCRIBED IN THE ELEVENTH BOOK OF *THE PRELUDE*, WISELY RETREATED. 2058

CIRCLE THE CORRECT ANSWER
*A. THIS PARAGRAPH HELPS.
 B. THIS PARAGRAPH DOES NOT HELP.

BETWEEN THESE TWO POEMS --COLERIDGE,S *THE RIME OF THE ANCIENT MARINER* AND WORDSWORTH,S *LINE,S COMPOSED A FEW MILES ABOVE TINTERN ABBEY*--CAME TWENTY-ONE OTHER PIECES, EIGHTEEN OF THEM BY WORDSWORTH. THERE WERE POEMS ABOUT ABANDONED MOTHERS, ABOUT CONVICTS ROTTING IN DUNGEONS, ABOUT A POOR MAN,S INSTINCTIVE SENSE OF PROPERTY, AND ABOUT THE VICTIMS OF WAR AND ECONOMIC DEPRESSION. 2059

CIRCLE THE CORRECT ANSWER
*A. THIS PARAGRAPH HELPS.
 B. THIS PARAGRAPH DOES NOT HELP.

THEN, AS IF TO UNDERLINE THIS DELIBERATE DEPARTURE FROM THE IMPERSONAL AND UNEMOTIONAL PRACTICE OF THE EIGHTEENTH CENTURY, WORDSWORTH ANNOUNCED THAT *ALL GOOD POETRY IS THE SPONTANEOUS OVERFLOW OF POWERFUL FEELINGS.* 2060

CIRCLE THE CORRECT ANSWER
*A. THIS PARAGRAPH HELPS.
 B. THIS PARAGRAPH DOES NOT HELP

THEY ARE THE POEMS THAT HAVE ATTRACTED MOST ATTENTION FROM TWENTIETH-CENTURY CRITICS, NO DOUBT BECAUSE THEY GIVE US A CLEAR AND COMPREHENSIVE EXPRESSION OF WHAT WE TODAY SO STRIKINGLY LACK--AN ORGANIC, UNITARY VISION OF MAN AND NATURE, OF THE HUMAN MIND, THE EARTH, AND THE HEAVENS, ALL ACTIVATED BY ONE SPIRIT, ALL IN HARMONIOUS RELATIONSHIP AND DYNAMIC INTERACTION, INEVITABLY PROGRESSING %THOUGH NOT WITHOUT CHECKS AND INTERRUPTIONS¤ AND INCREASINGLY CHARACTERIZED BY *BEAUTY, A LIVING PRESENCE OF THE EARTH.* 2061

CIRCLE THE CORRECT ANSWER
*A. THIS PARAGRAPH HELPS.
 B. THIS PARAGRAPH DOES NOT HELP.

****

THE STUDENT WILL APPLY THE CRITERIA %RECENCY OF STATEMENT, FACTUAL CONTENT, EXPERTISE OF INDIVIDUAL IN THE CONTENT AREA, DEGREE TO WHICH AUTHORITY IS REPRESENTATIVE OF CURRENT POLICIES¤ FOR THE BEST AUTHORITIES AS SOURCES OF EVIDENCE BY SELECTING THE MOST APPROPRIATE SOURCE FOR A GIVEN RESOLUTION. %1¤ 0527

DIRECTIONS - SELECT THE BEST COMPLETION. 1

GIVEN THE RESOLUTION THAT CONGRESS SHOULD PROHIBIT UNILATERAL 4101910
U. S. MILITARY INTERVENTION IN FOREIGN COUNTRIES, THE AUTHORITY 4101910
WHO WOULD CONSTITUTE THE *BEST* SOURCE FOR EVIDENCE ACCORDING TO 4101910
THE CRITERIA DISCUSSED IN CLASS IS 4101910
A. DEAN RUSK. 4101910
B. MAXWELL TAYLOR. 4101910
*C. MIKE MANSFIELD. 4101910
D. PRESIDENT NIXON. 4101910
E. J. K. GALBRAITH. 4101910

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THE STUDENT WILL DEMONSTRATE COMPREHENSION OF THE TESTS FOR THE RELIABILITY OF EVIDENCE BY SELECTING THE CORRECT TESTS OF EVIDENCE. %1¤ 0528

DIRECTIONS - THE ITEM BELOW CONTAINS SEVERAL ALTERNATIVES WHICH *MAY* BE TESTS FOR ITS RELIABILITY OF EVIDENCE. SELECT THE LETTER OF THE RESPONSE WHICH IDENTIFIES THE CORRECT TEST %5¤. 0138

THE CORRECT TESTS OF RELIABLE EVIDENCE INCLUDE 4101911
A. RECENCY OF PUBLICATION. 4101911
B. RECENCY OF STATEMENT. 4101911
C. RECITAL OF FACT. 4101911
D. RECITAL OF AUTHORATATIVE OPINION. 4101911
*E. A, B, C, AND D. 1911

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THE STUDENT WILL DEMONSTRATE COMPREHENSION OF THE CRITERIA %RECENCY OF PUBLICATION, MODERATE EDITORIAL POLICY, NATIONAL OR INTERNATIONAL CIRCULATION, AUTHORITY QUALIFICATIONS OF ARTICLE WRITERS¤ FOR THE BEST PUBLICATION AS A SOURCE OF EVIDENCE BY SELECTING THE MOST APPROPRIATE PUBLICATION FOR A GIVEN TOPIC. %1¤ 0529

DIRECTIONS - SELECT THE BEST COMPLETION. 1

GIVEN THE RESOLUTION THAT CONGRESS SHOULD PROHIBIT UNILATERAL 4101912
U. S. MILITARY INTERVENTION IN FOREIGN COUNTRIES, THE PUBLICATION 4101912
WHICH WOULD CONSTITUTE THE BEST SOURCE FOR EVIDENCE IS 4101912
A. *NATIONAL REVIEW*. 4101912
B. *THE CHICAGO TRIBUNE*. 4101912
*C. *THE CONGRESSIONAL DIGEST*. 4101912
D. *NEWSWEEK*. 4101912
E. *NEW REPUBLIC*. 4101912

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THE STUDENT WILL ANALYZE THE SLOGANS OF PRODUCTS %FORMS OF                  0458
ADVERTISING□ TO DETERMINE THE BASES OF THE SLOGANS APPEAL %THE
PUBLICS DESIRE FOR *PLEASURE*, *GOOD HEALTH, *POPULARITY,*
*PERSONAL APPEARANCE,* OR *SAFETY*□ BY IDENTIFYING THE BASIS OF
THE APPEAL OF A SLOGAN.  %11□

SELECT THE CORRECT ANSWER FROM A LIST OF ALTERNATIVES.                      0007

THE BASIS OF APPEAL FOR *THE BIGGER THE BURGER, THE BETTER THE              1400
BURGER - THE BURGERS ARE BETTER AT *BURGER KING* *IS                        1400
 *A. PLEASURE.                                                           4101400
  B. PERSONAL APPEARANCE.                                                4101400
  C. ECONOMY.                                                            4101400
  D. STATUS.                                                             4101400
  E. SAFETY.                                                             4101400

THE BASIS OF APPEAL FOR *USE BRYLL CREAM - THE GALS WILL ALL                1401
PURSUE YOU* IS                                                              1401
  A. PLEASURE.                                                           4101401
 *B. PERSONAL APPEARANCE.                                                4101401
  C. ECONOMY.                                                            4101401
  D. STATUS.                                                             4101401
  E. SAFETY.                                                             4101401

THE BASIS OF APPEAL FOR *FIRESTONE - WHERE THE RUBBER GRIPS THE             1402
ROAD* IS                                                                    1402
  A. PLEASURE.                                                           4101402
  B. PERSONAL APPEARANCE.                                                4101402
  C. ECONOMY.                                                            4101402
  D. STATUS.                                                             4101402
 *E. SAFETY.                                                             4101402

THE BASIS OF APPEAL FOR *CADILLAC - THE MARK OF DISTINCTION -* IS        4101403
  A. PLEASURE.                                                           4101403
  B. PERSONAL APPEARANCE.                                                4101403
  C. ECONOMY.                                                            4101403
 *D. STATUS.                                                             4101403
  E. SAFETY.                                                             4101403

THE BASIS OF APPEAL FOR *GALE SAYERS WAS A *CARNATION* BABY -               1404
LOOK AT HIM NOW* IS                                                         1404
  A. PLEASURE.                                                           4101404
 *B. PERSONAL APPEARANCE.                                                4101404
  C. ECONOMY.                                                            4101404
  D. STATUS.                                                             4101404
  E. SAFETY.                                                             4101404
THE BASIS OF APPEAL FOR *FLY THE FRIENDLY SKIES OF *UNITED** IS             1405
 *A. PLEASURE.                                                           4101405
  B. PERSONAL APPEARANCE.                                                4101405
  C. ECONOMY.                                                            4101405
  D. STATUS.                                                             4101405
  E. SAFETY.                                                             4101405

THE BASIS OF APPEAL FOR *BUY FOLGERS, THE MOUNTAIN GROWN COFFEE,            1406
FOR BETTER FLAVOR* IS                                                       1406
 *A. PLEASURE.                                                           4101406
  B. PERSONAL APPEARANCE.                                                4101406
  C. ECONOMY.                                                            4101406
  D. STATUS.                                                             4101406
  E. SAFETY.                                                        4101406

THE BASIS OF APPEAL FOR *CAMAY - THE SOAP OF BEAUTIFUL WOMEN* IS       1407
  A. PLEASURE.                                                      4101407
 *B. PERSONAL APPEARANCE.                                           4101407
  C. ECONOMY.                                                       4101407
  D. STATUS.                                                        4101407
  E. SAFETY.                                                        4101407

THE BASIS OF APPEAL FOR *IT IS A MATTER OF LIFE AND BREATH - THE       1408
AMERICAN CANCER SOCIETY* IS                                            1408
  A. PLEASURE.                                                      4101408
  B. PERSONAL APPEARANCE.                                           4101408
  C. ECONOMY.                                                       4101408
  D. STATUS.                                                        4101408
 *E. SAFETY.                                                        4101408

THE BASIS OF APPEAL FOR *ALL THE NEWS THAT IS FIT TO PRINT IS IN       1410
THE NEW YORK *TIMES** IS                                               1410
  A. PLEASURE.                                                      4101410
  B. PERSONAL APPEARANCE.                                           4101410
  C. ECONOMY.                                                       4101410
 *D. STATUS.                                                        4101410
  E. SAFETY.                                                        4101410

THE BASIS OF APPEAL FOR *DOUBLE YOUR PLEASURE, DOUBLE YOUR FUN,        1411
WITH *DOUBLE MINT GUM** IS                                             1411
 *A. PLEASURE.                                                      4101411
  B. PERSONAL APPEARANCE.                                           4101411
  C. ECONOMY.                                                       4101411
  D. STATUS.                                                        4101411
  E. SAFETY.                                                        410141


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THE CHILD WILL SHOW HIS ABILITY TO RECOGNIZE EMOTIONAL WORDS BY        0540
CORRECTLY IDENTIFYING THEM IN GIVEN SENTENCES.  %11¤

DIRECTIONS-- READ EACH SENTENCE CAREFULLY. CIRCLE THE LETTER%S¤        0155
OF THE WORD%S¤ THAT TELL%S¤ ABOUT FEELING.

SO SHAKEN AS WE ARE, SO WAN WITH CARE,                                 1989
FIND WE A TIME FOR FRIGHTENED PEACE TO PANT,...
 *A. SHAKEN
  B. ARE
  C. TIME
  D. PANT

FOR MORE IS TO BE SAID AND TO BE DONE                                  1990
THAN OUT OF ANGER CAN BE UTTERED.
  A. MORE
  B. SAID
  C. DONE
 *D. ANGER

THESE PROMISES ARE FAIR, THE PARTIES SURE,                             1991
AND OUR INDUCTION FULL OF PROSPEROUS HOPE.
  A. PROMISES
 *B. FAIR
  C. PARTIES
```

IN THE *CASK OF AMONTILLADO*, MONTRESSAR WANTED REVENGE AGAINST 1992
FORTUNATO.
A. AMONTILLADO
*B. REVENGE
C. FORTUNATO

TIS BITTER COLD, AND I AM SICK AT HEART. 1993
A. TIS
B. AND
*C. SICK
D. HEART

IT HARROWS ME WITH FEAR AND WONDER. 1994
A. IT
B. HARROWS
C. WITH
*D. FEAR

AND THEN IT STARTED LIKE A GUILTY THING 1995
UPON A FEARFUL SUMMONS.
A. STARTED
*B. GUILTY
C. UPON
D. SUMMONS.

MY LORD, I DO NOT KNOW, 1996
BUT TRULY I DO FEAR IT.
A. LORD
B. KNOW
C. TRULY
*D. FEAR

HAPPY IN THAT WE ARE NOT UNHAPPY. 1997
*A. HAPPY
B. THAT
C. ARE
D. NOT

BUT YET DO I BELIEVE 1998
THE ORIGIN AND COMMENCEMENT OF HIS GRIEF
SPRUNG FROM NEGLECTED LOVE.
A. YET
B. ORIGIN
C. COMMENCEMENT
*D. GRIEF

I LOVED OPHELIA. FORTY THOUSAND BROTHERS COULD NOT, 1999
WITH ALL THEIR QUANTITY OF LOVE, MAKE UP MY SUM.
A. OPHELIA
B. BROTHERS
C. QUANTITY
*D. LOVE

****

STUDENTS WILL SHOW COMPREHENSION OF THE TERMS POSITIVE AND 0567
NEGATIVE CONNOTATION BY CORRECTLY CLASSIFYING GIVEN EXPRESSIONS
ACCORDING TO THE TERMS POSITIVE AND NEGATIVE. %10□

DIRECTIONS-- MATCH THE SENTENCE TO THE CLASSIFICATION.
A. POSITIVE
B. NEGATIVE

WHEN IT COMES TO POLITICS, BILL IS *A MIDDLE-OF-THE-ROADER*. *A 2205

WHEN IT COMES TO POLITICS, BILL IS *A FENCE-SITTER*. *B 2206

JANE IS VERY *ENTHUSIASTIC* ABOUT TOPICS DEALING WITH POLLUTION. *A 2207

JANE IS *FANATICAL* ABOUT TOPICS DEALING WITH POLLUTION. *B 2208

AUNT MARTHA IS ONE OF THE *GABBIEST* WOMEN I HAVE EVER MET. *B 2209

AUNT MARTHA ~~IS~~ ONE OF THE MOST *FLUENT* WOMEN I HAVE EVER MET. *A 2210

IN *HUCKLEBERRY FINN*, MANY OF THE PEOPLE HUCK MEETS ARE *TRUSTING*. *A 2211

IN *HUCKLEBERRY FINN* MANY OF THE PEOPLE HUCK MEETS ARE *GULLIBLE*. *B 2212

MARSHA IS ONE OF THE *TOUCHIEST* GIRLS I HAVE EVER MET. *B 2213

MARSHA IS ONE OF THE *MOST SENSITIVE** GIRLS I HAVE EVER MET. *A 2214

****

STUDENTS WILL DEMONSTRATE COMPREHENSION OF POSITIVE AND NEGATIVE CONNOTATION BY SELECTING THE EXPRESSION THAT IS MOST CLEARLY *OPPOSITE* IN CONNOTATION TO THE SPECIFIED EXPRESSION. %8¤ 0567

DIRECTIONS-- SELECT THE EXPRESSION THAT IS MOST CLEARLY *OPPOSITE* IN CONNOTATION TO THE STARRED PORTION OF THE SENTENCE.

RUSSIAN *SPECIAL AGENTS* GAINED POSSESSION OF BRITISH ATOMIC SECRETS. 2215
A. CITIZENS
B. AMBASSADORS
*C. SPIES
D. PARTIOTS

RUSSIAN SPECIAL AGENTS *GAINED POSSESSION OF* BRITISH ATOMIC SECRETS. 2216
*A. STOLE
B. FOUND
C. ACQUIRED
D. BOUGHT

THE NEW DRESS REVEALED DORIS,S *SKINNY* FIGURE. 2217
A. LEAN
*B. SLENDER
C. THIN
D. SLIGHT

BIG CITY TYCOONS WERE *EXPLOITING* THE NATURAL RESOURCES OF THE DESERT. 2218
A. TAKING ADVANTAGE OF
*B. UTILIZING

C. DRAINING
D. MISAPPLYING

BECAUSE HE HAD ACQUIRED A GREAT DEAL OF *SELF-CONFIDENCE*, WALTER OFTEN SPOKE WITH PRIDE ABOUT HIS ACCOMPLISHMENTS. 2219

A. ASSURANCE
B. CERTAINTY
C. RELIANCE
*D. VANITY

BECAUSE HE HAD ACQUIRED A GREAT DEAL OF SELF-CONFIDENCE, WALTER OFTEN *SPOKE WITH PRIDE* ABOUT HIS ACCOMPLISHMENTS. 2220

*A. BRAGGED
B. TALKED
C. CONVERSED
D. RAPPED

AFTER A *REVERSAL* ON THE BANKS OF THE RIVER, THE REST OF THE REGIMENT WITHDREW TOWARD THE MOUNTAINS. 2221

A. SET-BACK
B. DEFEAT
*C. SLAUGHTER
D. LOSS

AFTER A REVERSAL ON THE BANKS OF THE RIVER, THE REST OF THE REGIMENT *WITHDREW* TOWARD THE MOUNTAINS. 2222

A. FELL BACK
B. STRATEGICALLY RETREATED
C. RETIRED
*D. RAN LIKE SCARED RABBITS

* * *

THE STUDENT WILL SHOW HIS ABILITY TO ANALYZE A STATEMENT AND TO CLASSIFY IT BY MATCHING SENTENCES WITH CLASSIFICATIONS. %8¤ 0131

MATCH THE SENTENCE TO THE CLASSIFICATION. 11

A. CAUSE AND EFFECT RELATIONSHIP
B. GENERALIZATION
C. CLASSIFICATION
D. QUALIFICATION
E. SUMMARIZATION

IF THE GOOD LORD WANTED US TO FLY, HE WOULD HAVE GIVEN US WINGS. 4100290
*A 290

MANY PEOPLE IN THIS ROOM ARE STUDIOUS. *D 4100291

PEOPLE ARE ANXIOUS TO SHARE THEIR TROUBLES. *B 4100292

EPICS ARE DIFFICULT POEMS TO COMPOSE, OTHERWISE MORE POETS WOULD 4100293
WRITE THEM. *A 4100293

HIS GREATNESS LIES IN HIS UNIVERSALITY, HIS ABILITY TO CREATE 4100294
UNFORGETTABLE CHARACTERS, AND HIS GIFT OF LYRICISM. *E 4100294

HISTORY MUST BE VIEWED IN PERSPECTIVE. *B 4100295

SOME AMERICANS BELIEVE IN COMMUNISTIC IDEOLOGIES. *D 4100296

EPICS AND BALLADS ARE NARRATIVE POETRY, SONNETS ARE LYRICS. *C 4100297

****

THE STUDENT CAN ANALYZE AN ARGUMENT BY IDENTIFYING ASSUMPTIONS, 0387
SUPPORT, FALLACIES, ORGANIZATION, AND CONCLUSIONS. %10□

%1□ EIGHTEEN YEAR OLDS SHOULD BE GIVEN THE RIGHT TO VOTE 0050
THROUGHOUT THE UNITED STATES. %2□ ALL OVER THE WORLD AMERICAN
BOYS HAVE DIED FOR THEIR COUNTRY BEFORE THEY WERE OLD ENOUGH TO
HELP DECIDE THE CAUSE FOR WHICH THEY WERE DYING.
%3□ EIGHTEEN MARKS THE END OF FORMAL EDUCATION FOR MOST
AMERICANS. %4□ THEY SHOULD TAKE ACTIVE PART IN POLITICS BEFORE
THEY FORGET WHAT THEY HAVE LEARNED IN AMERICAN HISTORY AND
%5□ NO ARGUMENT CAN BE ADVANCED TO REFUTE WHAT I HAVE SAID IN
THE PREVIOUS TWO PARAGRAPHS. %6□ GIVE US THE VOTE BECAUSE WE HAVE
EARNED IT.

THIS ARGUMENT IS ..... ORGANIZED. 4101008
A. INDUCTIVELY 4101008
*B. DEDUCTIVELY 4101008
C. CHRONOLOGICALLY 4101008
D. SPATIALLY 4101008
E. NOT 4101008

THE WORD IN SENTENCE TWO THAT WEAKENS THE ARGUMENT OF THE 4101009
SENTENCE IS 4101009
A. WORLD. 4101009
B. AMERICAN. 4101009
*C. BOYS. 4101009
D. DECIDE. 4101009
E. CAUSE. 4101009

THE NUMBER OF SPECIFIC REASONS GIVEN TO SUPPORT THE CONCLUSION IS 4101010
A. ONE. 4101010
*B. TWO. 4101010
C. THREE. 4101010
D. FOUR. 4101010
E. FIVE. 4101010

IF SOMEONE WERE TO SAY *THE QUALIFICATIONS OF FIGHTING AND 4101011
VOTING ARE NOT THE SAME,* THE ARGUMENT OF SENTENCE TWO 4101011
A. WOULD BE DESTROYED. 4101011
B. WOULD REMAIN THE SAME. 4101011
*C. WOULD NEED TO BE ELABORATED. 4101011
D. WOULD BECOME STRONGER. 4101011

THE CONCLUSION OF THIS ARGUMENT IS SENTENCE 4101012
*A. ONE. 4101012
B. TWO. 4101012
C. THREE. 4101012
D. FOUR. 4101012
E. FIVE. 4101012

IF SOMEONE WERE TO ATTEMPT TO REFUTE THE ARGUMENT OF SENTENCES 1014
TWO AND THREE BY SAYING *ANYONE WHO FORGETS WHAT HE LEARNED IN 1014
SCHOOL DID NOT LEARN MUCH,* THIS IS 1014
A. A REFUTATION, BECAUSE IT IS TRUE. 1014
B. A REFUTATION, BECAUSE THE SLOTHFUL PEOPLE ARE GOING TO FOR- 4101014

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     GET AND BECOME BAD VOTERS.                                     4101014
  *C. NOT A REFUTATION, BECAUSE EVERYONE FORGETS SOME OF WHAT HE    4101014
     LEARNED.                                                       4101014
   D. NOT A REFUTATION, BECAUSE ACADEMIC KNOWLEDGE AND PRACTICAL    4101014
     KNOWLEDGE ARE NOT RELATED.                                     4101014

IF SOMEONE WERE TO ATTEMPT TO REFUTE THE ARGUMENT OF SENTENCES         1015
TWO AND THREE BY SAYING *ONE CONTINUES TO LEARN HOW TO JUDGE           1015
PEOPLE AND THINK LOGICALLY EVEN AFTER LEAVING HIGH SCHOOL,* THIS       1015
IS                                                                     1015
  *A. A REFUTATION, BECAUSE IT IS TRUE.                             4101015
   B. NOT A REFUTATION, BECAUSE SENTENCE THREE IS FALSE.            4101015
   C. NOT A REFUTATION, BECAUSE PEOPLE HARDEN WHEN THEY LEAVE       4101015
     SCHOOL.                                                        4101015
   D. NOT A REFUTATION, BECAUSE ONE NEEDS A FORMAL STRUCTURE IN     4101015
     ORDER TO LEARN HOW TO THINK LOGICALLY.                         4101015

SENTENCE FIVE COULD BEST BE IMPROVED BY                             4101016
  *A. ADVANCING SOME OF THE ARGUMENTS THAT MIGHT BE ATTEMPTED.      4101016
   B. CHANGING THE *NO* TO FEW.*                                    4101016
   C. RECASTING THE SENTENCE.                                       4101016
   D. NO IMPROVEMENT IS NECESSARY.                                  4101016

SENTENCE SIX IS A                                                   4101017
   A. NEW ARGUMENT.                                                 4101017
  *B. RESTATEMENT OF SENTENCE ONE.                                  4101017
   C. SUPPORT FOR THE MAIN ARGUMENT.                                4101017
   D. SUPPORT FOR SENTENCE FIVE.                                    4101017

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                              RHETORIC


THE STUDENT WILL APPLY THE CRITERIA FOR A LOGICAL PROOF BY             0446
SELECTING THE LOGICAL PROOF IN THE SPECIMEN *PERSUASIVE* SPEECH
BY SENATOR EDWARD KENNEDY.  %1□

DIRECTIONS - READ THE SPEECH, READ THE ITEM, AND DARKEN THE            0068
             LETTER OF THE CORRECT RESPONSE.

THE *LOGICAL PROOF* IN THE SPECIMEN PERSUASIVE SPEECH IS               1370
                                                                    4101370
  *A. LITTLE OVER ONE MILE AWAY, THE CAR THAT I WAS DRIVING ON AN   4101370
      UNLIT ROAD WENT OFF A NARROW BRIDGE, WHICH HAD NO GUARD       4101370
      RAILS AND WAS BUILT ON A LEFT ANGLE TO THE ROAD.              4101370
                                                                    4101370
   B. MY CONDUCT AND CONVERSATIONS DURING THE NEXT SEVERAL HOURS,   4101370
      TO THE EXTENT THAT I REMEMBER THEM, MAKE NO SENSE TO ME AT    4101370
      ALL.                                                          4101370
                                                                    4101370
   C. I WAS OVERCOME, I AM FRANK TO SAY, BY A JUMBLE OF EMOTIONS,   4101370
      GRIEF, FEAR, DOUBT, EXHAUSTION, PANIC, CONFUSION, AND         4101370
      SHOCK.                                                        4101370
                                                                    4101370
   D. TODAY, AS I MENTIONED, I FELT MORALLY OBLIGATED TO PLEAD      4101370
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     GUILTY TO THE CHARGE OF LEAVING THE SCENE OF AN ACCIDENT.          4101370

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THE STUDENT WILL APPLY THE CRITERIA FOR AN ETHICAL PROOF OF GOOD           0447
WILL%THE SPEAKER TELLS THE AUDIENCE THAT HE NEEDS THEM¤ BY
SELECTING THE ETHICAL PROOF OF GOOD WILL IN THE SPECIMEN
SPEECH.  %1¤

DIRECTIONS- READ THE SPEECH, READ THE ITEM, AND DARKEN THE                 0068
LETTER OF THE CORRECT RESPONSE.

THE *ETHICAL PROOF,* SHOWING GOOD WILL, IN THE SPECIMEN SPEECH IS            1371
                                                                        4101371
  A. IF AT ANY TIME THE CITIZENS OF MASSACHUSETTS SHOULD LACK           4101371
     CONFIDENCE IN THEIR SENATORS CHARACTER OR HIS ABILITY, WITH        4101371
     OR WITHOUT JUSTIFICATION, HE WOULD NOT, IN MY OPINION,             4101371
     ADEQUATELY PERFORM HIS DUTIES, AND SHOULD NOT CONTINUE IN          4101371
     OFFICE.                                                            4101371
                                                                        4101371
  B. IT HAS BEEN SEVEN YEARS SINCE MY FIRST ELECTION TO THE             4101371
     SENATE. YOU AND I SHARE MANY MEMORIES, SOME OF THEM HAVE           4101371
     BEEN GLORIOUS, SOME HAVE BEEN VERY SAD.                            4101371
                                                                        4101371
  C. THE OPPORTUNITY TO WORK WITH YOU AND SERVE MASSACHUSETTS HAS       4101371
     MADE MY LIFE WORTHWHILE.                                           4101371
                                                                        4101371
 *D. AND SO I ASK YOU TONIGHT--THE PEOPLE OF MASSACHUSETTS--TO          4101371
     THINK THROUGH WITH ME. IN FACING THIS DECISION, I SEEK YOUR        41013
     ADVICE AND OPINION. IN MAKING IT, I SEEK YOUR PRAYERS.             41013

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THE STUDENT WILL APPLY THE CRITERIA FOR AN EMOTIONAL PROOF IN-             0448
VOLVING AN APPEAL TO PITY%A FEELING OF DISTRESS WHICH ONE FEELS
WHEN HE SEES OTHERS WHO ARE BESET WITH MISFORTUNE¤ BY SELECTING
AN EXAMPLE OF THIS TYPE OF EMOTIONAL PROOF IN THE SPECIMEN
PERSUASIVE SPEECH.  %1¤

DIRECTIONS- READ THE SPEECH, READ THE ITEM, AND DARKEN THE                 0068
LETTER OF THE CORRECT RESPONSE.

THE *EMOTIONAL PROOF,* INVOLVING AN APPEAL TO PITY, IN THE                 1372
SPECIMEN SPEECH IS                                                         1372
                                                                        4101372
  A. IN FACING THIS DECISION, I SEEK YOUR ADVICE AND OPINION.           4101372
                                                                        4101372
  B. FOR THIS IS A DECISION THAT I WILL HAVE FINALLY TO MAKE ON         4101372
     ON MY OWN.                                                         4101372
                                                                        4101372
 *C. IN MAKING IT, %DECISION¤ I SEEK YOUR PRAYERS.                      4101372

*****************************************************************************

THE STUDENT WILL APPLY THE CRITERIA TO DETERMINE WHETHER A                 0449
SPEECH OF PERSUASION AFFIRMS A *PROPOSITION OF VALUE* %SPEAKER
ASKS AUDIENCE TO ACCEPT SOMETHING AS GOOD OR BAD¤, A *PROPOSITION
OF FACT* %SPEAKER ASKS AUDIENCE TO ACCEPT SOMETHING AS TRUE OR
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PEAKERS.  %6B

DIRECTIONS - READ THE ITEM AND SELECT THE LETTER OF THE CORRECT          0113
             RESPONSE, THE CORRECT LISTENER-CRITIC JUDGMENT
             %BASED ON *RESULTS,* *ARTISTIC EFFECT,* *SOCIAL
             VALUE,* OR *PLURALISTIC.*

THE CORRECT LISTENER-CRITIC JUDGMENT FOR *THE GETTYSBURG ADDRESS*          1382
BY A STUDENT IN 1969 IS                                                 4101382
  A. RESULTS.                                                           4101382
 *B. ARTISTIC EFFECT.                                                   4101382
  C. SOCIAL VALUE.                                                      4101382
  D. PLURALISTIC.                                                       4101382

THE CORRECT LISTENER-CRITIC JUDGMENT BY PRESIDENT FRANKLIN D.           4101383
ROOSEVELTS INAUGURAL ADDRESS IN 1933 IS                                 4101383
  A. RESULTS.                                                           4101383
  B. ARTISTIC EFFECT.                                                   4101383
  C. SOCIAL VALUE.                                                      4101383
 *D. PLURALISTIC.                                                       4101383

THE CORRECT LISTENER-CRITIC JUDGMENT FOR MAO-TSE TUNGS SPEECH IS        4101384
 *A. RESULTS.                                                           4101384
  B. ARTISTIC EFFECT.                                                   4101384
  C. SOCIAL VALUE.                                                      4101384
  D. PLURALISTIC.                                                       4101384

THE CORRECT LISTENER-CRITIC JUDGMENT FOR WINSTON CHURCHILLS             4101385
SPEECH IS                                                               4101385
  A. RESULTS.                                                           4101385
  B. ARTISTIC.                                                          410138
  C. SOCIAL VALUE.                                                      4101385
 *D. PLURALISTIC.                                                       4101385

THE CORRECT LISTENER-CRITIC JUDGMENT FOR PRESIDENT JOHN F.              4101386
KENNEDYS ADDRESS IN 1960 IS                                             4101386
  A. RESULTS.                                                           4101386
  B. ARTISTIC.                                                          4101386
  C. SOCIAL VALUE.                                                      4101386
 *D. PLURALISTIC.                                                       4101386

THE CORRECT LISTENER-CRITIC JUDGMENT FOR PEANUTS FIRST SPEECH IS        4101387
 *A. RESULTS.                                                           4101387
  B. ARTISTIC.                                                          4101387
  C. SOCIAL VALUE.                                                      4101387
  D. PLURALISTIC.                                                       4101387

************************************************************************

THE STUDENT WILL COMPREHEND A HYPOTHETICAL DEBATE JUDGES                   0536
CRITICISM BY IDENTIFYING A SPECIFIC WEAKNESS IN A HYPOTHETICAL
CASE.  %1B

DIRECTIONS - BELOW IS A HYPOTHETICAL CRITICISM IN A BASIS FOR A            0144
             DECISION RENDERED BY A CRITIC. ASSUME THAT THE
             DECISION RELATES TO YOUR AFFIRMATIVE CASE. SELECT
             THE RESPONSE WHICH IDENTIFIES THE WEAKNESS IN YOUR
             CASE POINTED TO BY THE CRITIQUE.

*BASIS FOR DECISION* - THE AFFIRMATIVE TEAM FAILED TO ESTABLISH         4101926
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*PRIMA FACIA* CONTENTIONS BECAUSE THEY DID NOT SHOW THAT THE NEED      4101926
INEVITABLY RESULTS FROM THE PRESENT SYSTEM *ONLY*.                     4101926
                                                                       4101926
THE WEAKNESS REVEALED IN YOUR AFFIRMATIVE CASE BY THE CRITIQUE            1926
ABOVE IS                                                                  1926
  A. LACK OF PLAN - MEETS - NEED.                                      4101926
  B. LACK OF SIGNIFICANT HARMS.                                        4101926
 *C. LACK OF INHERENT HARMS.                                           4101926
  D. LACK OF ENFORCEMENT.                                              4101926


*************************************************************************************

THE STUDENT WILL DEMONSTRATE KNOWLEDGE OF THE TERMINOLOGY                 0451
%DEFINITIONS GIVEN BY THE TEXT¤ RELEVANT TO PROFICIENCY IN
SPEAKING AND THE ASSESSMENT OF PUBLIC DIALOGUE BY IDENTIFYING THE
CORRECT DEFINITION OF THE GIVEN TERM.  %4¤

DIRECTIONS - SELECT THE BEST COMPLETION.                                     I

THE CORRECT DEFINITION OF *AN ENLIGHTENED CITIZEN* IS                     1375
  A. AN ENLIGHTENED CITIZEN LISTENS WELL AND ACTS ACCORDINGLY.            1375
 *B. AN ENLIGHTENED CITIZEN IS INFORMED AND THINKS CRITICALLY.         4101375
  C. AN ENLIGHTENED CITIZEN ASKS QUESTIONS AND ANSWERS THEM IF         4101375
     POSSIBLE.                                                         4101375
  D. AN ENLIGHTENED CITIZEN FORMULATES JUDGMENTS WHENEVER IT IS        4101375
     POSSIBLE.                                                         4101375

THE CORRECT DEFINITION OF *AN EFFECTIVE PUBLIC DIALOGUE* IS               1376
                                                                       4101376
 *A. AN EFFECTIVE PUBLIC DIALOGUE INCLUDES ALL CITIZENS                4101376
     PARTICIPATING IN DECIDING PUBLIC POLICIES, ALL CITIZENS           4101376
     VOTING, AND ALL CITIZENS PARTICIPATING IN PUBLIC DIALOGUE         4101376
     AFTER THE VOTE HAS BEEN TAKEN.                                    4101376
  B. AN EFFECTIVE PUBLIC DIALOGUE INCLUDES ALL CITIZENS                4101376
     QUESTIONING PUBLIC POLICIES, GETTING ALL CITIZENS TO VOTE,        4101376
     AND ASKING ALL CITIZENS TO CONSIDER THE VOTE THAT HAS BEEN        4101376
     TAKEN.                                                            4101376
  C. AN EFFECTIVE PUBLIC DIALOGUE INCLUDES ALL CITIZENS EDUCATING      4101376
     THEMSELVES ON PUBLIC ISSUES, INFORMING ALL CITIZENS THAT          4101376
     THEY SHOULD VOTE, AND ASKING ALL CITIZENS TO THINK                4101376
     CRITICALLY ABOUT THEIR VOTING.                                    4101376
  D. AN EFFECTIVE PUBLIC DIALOGUE INCLUDES ALL CITIZENS WRITING        4101376
     ABOUT MAJOR PUBLIC ISSUES, INFORMING ALL CITIZENS THAT            4101376
     VOTING IS NECESSARY AND HAVING ALL CITIZENS PARTICIPATING IN      4101376
     FUTURE PROBLEMS.                                                  4101376

THE CORRECT DEFINITION OF A *RESPONSIBLE SPEAKER* IS                      1377
                                                                       4101377
  A. A RESPONSIBLE SPEAKER ASKS FOR THE AUDIENCES JUDGMENT, AND        4101377
     HE GIVES SOME INFORMATION AND REASONS FOR WHAT HE BELIEVES        4101377
     TO BE TRUE.                                                       4101377
  B. A RESPONSIBLE SPEAKER CONSIDERS ALL OF THE FACTS IN AN               1377
     ARGUMENT, AND HE DEPENDS UPON THE ACCEPTANCE OF THE               4101377
     AUDIENCES APPROVAL.                                               4101377
 *C. A RESPONSIBLE SPEAKER MAKES AND PRESENTS SOUND JUDGMENTS,         4101377
     AND HE GIVES AN ADEQUATE VIEW OF INFORMATION AND REASONING        4101377
     WHICH LED HIM TO HIS CONCLUSIONS.                                 4101377
  D. A RESPONSIBLE SPEAKER SEEKS TO DISSEMINATE FACTS AND              4101377
     JUDGMENTS WHICH HE BELIEVES HIS AUDIENCE WILL ACCEPT.             4101377
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THE CORRECT DEFINITION OF *RATIONAL BEHAVIOR* IS                               1378
  A. RATIONAL BEHAVIOR IS GUIDED BY FREEDOM AND SPEED.                      4101378
  B. RATIONAL BEHAVIOR IS GUIDED BY AUTHORITY AND OPTIMISM.                 4101378
  C. RATIONAL BEHAVIOR IS GUIDED BY CAUTION AND COURAGE.                    4101378
 *D. RATIONAL BEHAVIOR IS GUIDED BY LOGIC AND INTELLIGENCE.                    1378

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THE STUDENT WILL DEMONSTRATE KNOWLEDGE OF THE TERMINOLOGY                      0526
PECULIAR TO DEBATE BY IDENTIFYING THE CORRECT DEFINITION OF A
GIVEN TERM.  %2¤

MATCH THE WORD WITH ITS DEFINITION.                                               6

THE CORRECT DEFINITION OF *STATUS QUO* IS                                   4101908
 *A. THE PRESENT SYSTEM AS IDENTIFIED IN THE RESOLUTION.                    4101908
  B. THE PROBLEM CONTENDED BY THE AFFIRMATIVE.                              4101908
  C. THE SYSTEM ADOPTED BY THE AFFIRMATIVE PROPOSAL.                        4101908
  D. THE DEFENSE PREROGATIVE OF THE NEGATIVE.                               4101908
  E. NONE OF THESE.                                                         4101908
  F. BOTH B AND C.                                                             1908

THE CORRECT DEFINITION OF *AFFIRMATIVE* IS THE TEAM WHICH                      1909
  A. ATTACKS THE RESOLUTION.                                                4101909
  B. SUPPORTS THE RESOLUTION.                                               4101909
  C. ATTACKS THE *STATUS QUO*.                                              4101909
  D. SUPPORTS THE *STATUS QUO*.                                             4101909
 *E. BOTH A AND D.                                                          4101909

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THE STUDENT WILL APPLY THE CRITERIA FOR INDUCTIVE REASONING %A                 0453
LOGICAL PROCESS IN WHICH A SET OF PREMISES, OR FACTS, IS GIVEN TO
PROVE A CONCLUSION¤ BY SELECTING THE CORRECT SEQUENCE OF
PREMISES, INCLUDING THE CONCLUSION.  %2¤

DIRECTIONS- READ THE FOLLOWING SENTENCES. SELECT THE CORRECT                   0056
ANSWER FROM THE ALTERNATIVES BASED UPON THESE SENTENCES.

THE *CORRECT SEQUENCE* OF PREMISES, OR FACTS, INCLUDING THE CON-               1380
CLUSION %DETERMINED BY INDUCTIVE REASONING, A LOGICAL PROCESS IN            4101380
WHICH A SET OF PREMISES IS GIVEN TO PROVE A CONCLUSION¤ FOR THE             4101380
FOLLOWING SET OF STATEMENTS IS                                              4101380
                                                                            4101380
  1. WRITING PROVIDED A NEW MEANS FOR STORING EVERYTHING THAT SO                1380
     FAR HAD BEEN MEMORIZED.                                                4101380
  2. WRITING MADE LOGIC AND ANALYSIS POSSIBLE - THE BASIS OF OUR               1380
     WESTERN CIVILIZATION.                                                  4101380
  3. WRITING RELEASED TIME AND ENERGY FOR THE PEOPLE TO DEVELOP                1380
     THE POTENTIAL OF WRITING.                                              4101380
  4. WRITING TRANSFORMED ALL GREEK CULTURE BY PUTTING IT INTO                  1380
     WRITTEN FORM.                                                          4101380
                                                                            4101380
  A. 4 1 2 3                                                                   1380
 *B. 1 4 3 2                                                                   1380
  C. 2 4 3 1                                                                   1380
  D. 3 2 1 4                                                                   1380

THE *CORRECT SEQUENCE* OF PREMISES, OR FACTS, INCLUDING THE CON-               1381
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CLUSION %DETERMINED BY INDUCTIVE REASONING, A LOGICAL PROCESS IN     4101381
WHICH A SET OF PREMISES IS GIVEN TO PROVE A CONCLUSION□ FOR THE      4101381
FOLLOWING SET OF STATEMENTS IS                                       4101381
                                                                     4101381
  1. WRITING DESTROYED MEMORIZING AS THE TECHNIQUE OF LEARNING          1381
     WISDOM AND TECHNOLOGY.                                          4101381
  2. WRITING PUT A HIGH PREMIUM ON LOGIC AND THE WRITTEN WORD.          1381
  3. WRITING CREATED BOTH THE ILLITERATE AND THE ILLOGICAL.             1381
  4. WRITING ALSO MADE BAD MEMORY, BAD SPELLING, AND BAD GRAMMAR.       1381

  A. 4 1 2 3                                                            1381
  B. 1 4 3 2                                                            1381
  C. 2 4 3 1                                                            1381
 *D. 3 2 1 4                                                            1381

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THE STUDENT WILL APPLY THE CRITERIA FOR A SPEAKERS ELECTED              0455
STRATEGIC EFFECT %THE HUMAN DYNAMO*, WITH WHICH THE SPEAKER SEEKS
TO PROJECT ENERGY, ENTHUSIASM, AND POWER, THE *JUST FOLKS*, WITH
WHICH THE SPEAKER SEEKS TO PROJECT THE IMAGE OF THE COMMON MAN,
THE *WELL-HONED MIND*, WITH WHICH THE SPEAKER SEEKS TO
COMMUNICATE AS AN INTELLECT WITH A SHARP, WELL-HONED MIND, OR THE
*PLURALISTIC*, A COMBINATION OF ALL THREE STRATEGIC EFFECTS□ BY
SELECTING THE CORRECT STRATEGIC EFFECT ELECTED BY THE SPEAKER.%5□

DIRECTIONS - AFTER READING AND LISTENING TO THE SPEECH, CHOOSE          0114
             THE CORRECT STRATEGIC EFFECT ELECTED BY THE SPEAKER
             %THE *HUMAN DYNAMO*, THE *JUST FOLKS*, THE *WELL-
             HONED MIND*, OR THE *PLURALISTIC*, A COMBINATION OF
             THE THREE.□.

THE ELECTED STRATEGIC EFFECT USED BY PRESIDENT JOHN KENNEDY IN       4101388
HIS INAUGURAL ADDRESS IN 1960 ESD                                       1388
 *A. HUMAN DYNAMO.                                                   4101388
  B. JUST FOLK.                                                      4101388
  C. WELL-HONED MIND.                                                4101388
  D. PLURALISTIC.                                                    4101388

THE ELECTED STRATEGIC EFFECT USED BY PRESIDENT FRANKLIN D.           4101389
ROOSEVELTS DECLARATION OF WAR SPEECH IN 1941 WAS                     4101389
  A. HUMAN DYNAMO.                                                   4101389
  B. JUST FOLK.                                                      4101389
  C. WELL-HONED MIND.                                                4101389
 *D. PLURALISTIC.                                                    4101389

THE ELECTED STRATEGIC EFFECT USED BY LINCOLN IN THE GETTYSBURG       4101390
ADDRESS WAS                                                          4101390
  A. HUMAN DYNAMO.                                                   4101390
  B. JUST FOLKS.                                                     4101390
 *C. WELL-HONED MIND.                                                4101390
  D. PLURALISTIC.                                                    4101390

THE ELECTED STRATEGIC EFFECT USED BY WINSTON CHURCHILL IN HIS        4101391
*THEIR FINEST HOUR* WAS                                                 1391
  A. HUMAN DYNAMO.                                                   4101391
  B. JUST FOLKS.                                                     4101391
 *C. WELL-HONED MIND.                                                4101391
  D. PLURALISTIC.                                                    4101391
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THE ELECTED STRATEGIC EFFECT USED BY JOE GARAGIOLA WAS                  4101392
  A. HUMAN DYNAMO.                                                      4101392
 *B. JUST FOLKS.                                                        4101392
  C. WELL-HONED MIND.                                                   4101392
  D. PLURALISTIC.                                                       4101392

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THE STUDENT WILL DEMONSTRATE KNOWLEDGE OF SPEAKING ORDER BY                0525
IDENTIFYING THE CORRECT SPEAKER FOR A GIVEN SPEECH IN
DEBATE.  %5¤

DIRECTIONS - SELECT THE LETTER OF THE RESPONSE WHICH CORRECTLY             0137
             IDENTIFIES THE APPROPRIATE SPEAKER FOR THE SPEECH
             INDICATED.

THE FIRST SPEAKER IN ANY DEBATE IS ALWAYS THE                           4101903
  A. 1ST NEGATIVE.                                                         1903
 *B. 1ST AFFIRMATIVE.                                                      1903
  C. 2ND AFFIRMATIVE.                                                      1903
  D. 2ND NEGATIVE.                                                         1903

THE LAST SPEAKER IN ANY DEBATE SHOULD ALWAYS BE THE                     4101904
  A. 1ST AFFIRMATIVE.                                                      1904
  B. 1ST NEGATIVE.                                                         1904
  C. 2ND NEGATIVE.                                                         1904
 *D. 2ND AFFIRMATIVE.                                                      1904

THE LAST CONSTRUCTIVE SPEAKER IN A DEBATE IS ALWAYS THE                    1905
  A. 1ST AFFIRMATIVE.                                                      1905
  B. 2ND AFFIRMATIVE.                                                      1905
  C. 1ST NEGATIVE.                                                         1905
 *D. 2ND NEGATIVE.                                                         1905

THE FIRST REBUTTAL SPEAKER SHOULD ALWAYS BE THE                         4101906
  A. 2ND AFFIRMATIVE.                                                      1906
  B. 2ND NEGATIVE.                                                         1906
 *C. 1ST NEGATIVE.                                                         1906
  D. 1ST AFFIRMATIVE.                                                      1906

THE SPEAKER WHO SHOULD ALWAYS CROSS-EXAMINE THE 1ST AFFIRMATIVE            1907
SPEAKER IS                                                                 1907
  A. THE 1ST NEGATIVE.                                                     1907
 *B. THE 2ND NEGATIVE.                                                     1907
  C. OPTIONAL.                                                          4101907
  D. DETERMINED BY THE JUDGE.                                           4101907

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THE STUDENT WILL APPLY THE CRITERIA OF CORRECT QUESTION STRUCTURE          0531
IN CROSS-EXAMINATION DEBATE BY SELECTING THE CORRECTLY WORDED
QUESTION FROM A GROUP OF QUESTIONS INTENDED TO ASK THE SAME
THING. %CRITERIA - SHOULD ELICIT YES OR NO RESPONSE, SHOULD *NOT*
BE ARGUMENTATIVE, SHOULD *NOT* DRAW A CONCLUSION, SHOULD PROBE
FOR WEAKNESS IN OPPONENTS CASE OF REASONING, SHOULD ELICIT
MATERIAL FOR COLLEAGUE TO USE IN REFUTATION.¤  %1¤

DIRECTIONS - THE ITEM BELOW CONTAINS A SERIES OF QUESTIONS FROM A          0140
             HYPOTHETICAL CROSS-EXAMINATION DEBATE. EACH QUESTION
```

ATTEMPTS TO ELICIT THE SAME BASIC INFORMATION.
SELECT THE ONE WHICH IS WORDED CORRECTLY ACCORDING
TO THE CRITERIA DISCUSSED IN CLASS.

OF THESE CROSS-EXAMINATION QUESTIONS, THE ONE WHICH IS WORDED 4101915
CORRECTLY IS 4101915
A. REGARDING YOUR CONTENTION THAT THERE IS A NEED FOR WOMEN IN 4101915
NATIONAL SERVICE, DID YOU CITE SARGENT SHRIVER IN *READERS* 4101915
*DIGEST*0 4101915
B. I BELIEVE YOU QUOTED SARGENT SHRIVER. WOULD YOU PLEASE RE- 4101915
READ THAT QUOTATION FROM *READERS DIGEST*0 4101915
C. YOU CITED SARGENT SHRIVER IN *READERS DIGEST.* WOULD YOU 4101915
PLEASE SUMMARIZE WHAT HE SAID0 4101915
*D. IS IT CORRECT THAT YOUR QUOTATION OF SARGENT SHRIVER IN 4101915
READERS DIGEST BASICALLY SAYS THAT WOMEN ARE VIRTUALLY 4101915
NECESSARY IN EXISTING *VOLUNTARY* PROGRAMS - SPECIFICALLY 4101915
HEAD START0 4101915
E. ARE YOU AWARE THAT YOUR QUOTATION FROM SARGENT SHRIVER IS 4101915
NOT APPLICABLE TO A *COMPULSORY* SYSTEM0 4101915

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THE STUDENT WILL DEMONSTRATE COMPREHENSION OF THE VARIOUS NEGATIVE PREROGATIVES AS STRATEGIES IN A DEBATE %DEFENSE OF THE *STATUS QUO*, MINOR REPAIRS, COUNTER-PROPOSAL□ BY IDENTIFYING THE PREROGATIVE BEING EMPLOYED FROM INTRODUCTIONS OF HYPOTHETICAL CONSTRUCTIVE SPEECHES. %3□ 0532

DIRECTIONS - READ THE FOLLOWING INTRODUCTIONS FROM HYPOTHETICAL CONSTRUCTIVE SPEECHES CAREFULLY. DECIDE WHICH ONE REPRESENTS WHICH NEGATIVE PREROGATIVE AND ANSWER THE FOLLOWING QUESTIONS ACCORDINGLY. 0141

1. IT IS GOING TO BE THE NEGATIVES PHILOSOPHY IN THIS DEBATE THAT THE STATUS QUO IS EFFECTIVE. MY COLLEAGUE AND I ARE GOING TO CONTEND THAT MECHANISMS EXIST IN THE PRESENT SYSTEM WHICH CAN, AND DO, PRECLUDE ACCRUAL OF ANY HARMS, AND WE ARE GOING TO SHOW YOU THAT THE PROBLEM AND HARMS WHICH THE GENTLEMAN OF THE AFFIRMATIVE CONTENDS ARE INHERENT IN THE STATUS QUO SIMPLY DO NOT EXIST.

2. WHILE MY COLLEAGUE AND I CONCUR WITH THE AFFIRMATIVE THAT CERTAIN PROBLEMS *DO* EXIST IN THE STATUS QUO AND THAT THESE PROBLEMS *DO* RESULT IN HARMS, WE INTEND TO SHOW YOU THAT MECHANISMS PRESENTLY EXIST IN THE SYSTEM WHICH, WHEN PROPERLY MADE OPERATIONAL, WILL ELIMINATE THOSE PROBLEMS AND THEREBY PRECLUDE ANY RESULTANT HARMS. FURTHERMORE, IT WILL BE OUR CONTENTION THAT SIMPLY PROVIDING THE ELEMENT OF COMPULSION, WHICH THE GENTLEMEN OF THE AFFIRMATIVE MUST DO IF THEY ARE TO MEET THE REQUISITES OF THIS RESOLUTION, CANNOT INHERENTLY RESOLVE THAT NEED.

3. IT IS OUR POSITION IN THIS DEBATE THAT THE NEED WHICH THE AFFIRMATIVE CONTENDS DOES, INDEED, EXIST AND THAT CERTAIN HARMS DIRECTLY ACCRUE FROM THIS. HOWEVER, WE ARE GOING TO CONTEND THAT THE SIGNIFICANCE OF THOSE HARMS HAS BEEN OVER-ESTIMATED BY THE AFFIRMATIVE. FURTHERMORE, I THINK WE ARE GOING TO SEE THAT, UPON CAREFUL ANALYSIS OF THE AFFIRMATIVE PROPOSAL, THIS PLAN CANNOT RESOLVE THE HARMS AND WILL, IN FACT, ACCRUE ADDITIONAL HARMS WHICH THE GENTLEMEN HAVE NOT

FORSEEN. SIMPLY, WE ARE GOING TO CONTEND THAT THERE IS A
BETTER WAY TO ELIMINATE THOSE HARMS, AND I AM GOING TO TELL
YOU WHAT THAT WAY IS LATER IN MY SPEECH.

INTRODUCTION 1 INDICATES THAT THE STRATEGIC PREROGATIVE THE 4101916
NEGATIVE WILL EMPLOY IS 4101916
A. COMPARATIVE ADVANTAGE. 4101916
*B. DEFENSE OF THE STATUS QUO. 4101916
C. COUNTER-PROPOSAL. 4101916
D. MINOR REPAIRS. 4101916
E. NONE OF THESE. 4101916

INTRODUCTION 2 COULD INDICATE THAT THE NEGATIVE WILL EMPLOY 4101917
A. COUNTER-PROPOSAL *ONLY*. 4101917
B. COUNTER-PROPOSAL *OR* MINOR REPAIRS. 4101917
C. DEFENSE OF THE *STATUS QUO OR* MINOR REPAIRS. 4101917
*D. MINOR REPAIRS *ONLY*. 4101917
E. DEFENSE OF THE *STATUS QUO ONLY*. 4101917
F. DEFENSE OF THE *STATUS QUO OR* COUNTER PROPOSAL. 4101917

INTRODUCTION 3 IDENTIFIES A STRATEGY WHICH SHOULD ONLY BE 4101918
EMPLOYED WHEN 4101918
A. THE PROPOSAL IS GIVEN IN THE 1ST AFFIRMATIVE CONSTRUCTIVE. 1918
B. THE AFFIRMATIVE CONTENDING A COMPARATIVE ADVANTAGE. 1918
C. THE AFFIRMATIVE HAS A WEAK NEED CASE. 1918
D. THE AFFIRMATIVE HAS A VERY SIMPLE PROPOSAL. 1918
*E. A AND B. 4101918

****

THE STUDENT WILL SHOW KNOWLEDGE OF THE AFFIRMATIVE COMPARATIVE 0533
ADVANTAGE APPROACH TO DEBATE BY IDENTIFYING THE CORRECT RATIONALE
FOR ITS USE. %1¤

DIRECTIONS - SELECT THE BEST COMPLETION. 1

THE RATIONALE FOR THE USE OF THE COMPARATIVE ADVANTAGE CASE IS 4101919
A. THAT THE 1ST AFFIRMATIVE MUST GIVE THE PROPOSAL. 1919
B. THAT THE AFFIRMATIVE NEED NOT PROVE A HARM. 1919
C. THAT THE BURDEN-OF-PROOF SHIFTS TO THE PROPOSAL. 4101919
*D. ALL OF THE ABOVE. 4101919
E. NONE OF THE ABOVE. 4101919

****

THE STUDENT WILL SHOW KNOWLEDGE OF THE NEGATIVES RESPONSIBILITY 0534
IN REFUTING THE COMPARATIVE ADVANTAGES CASE BY IDENTIFYING THE
CORRECT STEPS A NEGATIVE TEAM MUST TAKE TO REFUTE SUCH A CASE.%2¤

DIRECTIONS - IN THE FOLLOWING ITEMS, DETERMINE FOR EACH THE 0142
CORRECT STEP A NEGATIVE TEAM WOULD NEED TO TAKE IN
ORDER TO REFUTE A COMPARATIVE ADVANTAGE CASE.

ONE MAJOR RESPONSIBILITY IN REFUTING A COMPARATIVE ADVANTAGE 4101920
CASE IS 4101920
*A. DEMONSTRATING THAT THE ADVANTAGES ARE NOT ADVANTAGES. 4101920
B. ATTACKING THE AFFIRMATIVE FOR NOT HAVING A *PRIMA FACIA* 1920
CASE.
C. FORCING THE AFFIRMATIVE TO DEBATE ON NEGATIVE GROUNDS. 1920

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  D. DEMONSTRATING THAT THERE ARE HARMS IN THE *STATUS QUO*.          4101920

ANOTHER MAJOR RESPONSIBILITY OF THE NEG. IN REFUTING COMPARATIVE      4101921
ADVANTAGES IS                                                         4101921
  A. OFFERING A COUNTER-PROPOSAL.                                     4101921
  B. CONTENDING THAT THERE ARE NO INHERENT PROBLEMS IN THE            4101921
     *STATUS QUO*.                                                    4101921
 *C. CONTENDING THE THE DISADVANTAGES OF THE PROPOSAL OUTWEIGH        4101921
     ANY ADVANTAGES.                                                  4101921
  D. OFFERING A MINOR REPAIR.                                         4101921

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THE STUDENT WILL SHOW KNOWLEDGE OF THE RESPONSIBILITIES OF A             0535
GIVEN CONSTRUCTIVE SPEECH IN DEBATE BY IDENTIFYING FROM A LIST OF
SPEAKER-RESPONSIBILITIES THOSE WHICH APPLY TO THE GIVEN
SPEECH.  %4□

DIRECTIONS - BELOW IS A LIST OF SPEAKER-RESPONSIBILITIES FOR             0143
             CONSTRUCTIVE SPEECHES. READ EACH CAREFULLY AND
             DECIDE WHICH RESPONSIBILITIES BELONG TO WHICH
             SPEAKER. THEN SELECT THE LETTER OF THE CORRECT
             RESPONSE FOR EACH ITEM.

1. ACCEPT OR REJECT DEFINITIONS OF TERMS
                                                                         1922
                                                                      4101922
2. STATE THE TOPIC                                                    4101922
                                                                      4101922
3. PRESENT OBJECTIONS TO THE PROPOSAL                                 4101922
                                                                      4101922
4. CLARIFY HOW THE PROPOSAL WILL BE ENFORCED                          4101922
                                                                      4101922
5. DEFINE TERMS                                                       4101922
                                                                      4101922
6. REFUTE SIGNIFICANCE OF HARMS                                       4101922
                                                                      4101922
7. SHOW THAT PLAN INHERENTLY CANNOT ACCRUE ADVANTAGES                 4101922
                                                                      4101922
8. ESTABLISH INHERENCY OF HARMS                                       4101922
                                                                      4101922
9. PRESENT THE PLAN IN A NEED CASE                                    4101922
                                                                      4101922
10. SHOW ADDITIONAL BENEFITS OF PROPOSAL                              4101922
                                                                      4101922
11. ESTABLISH PLAN - MEETS - NEED                                     4101922
                                                                      4101922
12. REFUTE SIGNIFICANCE OF ADVANTAGES                                 4101922
                                                                      4101922
13. OVERVIEW THE AFFIRMATIVE CASE                                        1922
                                                                      4101922
14. SHOW DISADVANTAGES OF THE PROPOSAL                                4101922
                                                                      4101922
15. SHOW PLAN CAN,T MEET NEED.                                           1922
                                                                      4101922
OF THE ABOVE LISTED RESPONSIBILITIES, THOSE BELONGING TO THE          4101922
*FIRST NEGATIVE* CONSTRUCTIVE ARE                                     4101922
  A. 1, 2, 8, AND 12.                                                 4101922
 *B. 1, 6, AND 12.                                                    4101922
  C. 6, 13, AND 15.                                                   4101922
  D. 3, 7, 13, AND 15.                                                4101922
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OF THE ABOVE LISTED RESPONSIBILITIES, THOSE BELONGING TO THE 4101923
SECOND AFFIRMATIVE CONSTRUCTIVE ARE 4101923
*A. 4, 9, 10 AND 11. 4101923
B. 2, 9, AND 13. 4101923
C. 8, 10, AND 13. 410192
D. 2, 4, 10, AND 13. 4101923

OF THE ABOVE LISTED RESPONSIBILITIES, THOSE BELONGING TO THE 4101924
FIRST AFFIRMATIVE CONSTRUCTIVE ARE 4101924
A. 5, 9, 11, AND 13. 4101924
*B. 2, 5, 8, AND 13. 4101924
C. 4, 8, 10, AND 11. 4101924
D. 4, 5, 10, AND 11. 4101924

OF THE ABOVE LISTED RESPONSIBILITIES, THOSE BELONGING TO THE 4101925
SECOND NEGATIVE CONSTRUCTIVE ARE 4101925
A. 6, 12, 14, AND 15. 4101925
B. 1, 7, 8, AND 12. 4101925
C. 7, 11, 12, AND 14. 4101925
*D. 3, 7, 14, AND 15. 4101925

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STUDENTS WILL SHOW ABILITY TO RECALL HAYAKAWA,S DEFINITION OF *THE SYMBOLIC PROCESS* BY SELECTING THE PROPER DEFINITION. THE QUESTION IS BASED ON *LANGUAGE IN THOUGHT AND ACTION* BY HAYAKAWA. %1¤ 0560

DIRECTIONS-- CHOOSE THE BEST COMPLETION. 017

HAYAKAWA DEFINES *THE SYMBOLIC PROCESS* AS 2175
A. THE PROCESS BY MEANS OF WHICH THE HIDDEN MEANINGS OF WORDS IS DETERMINED.
B. THE PROCESS BY MEANS OF WHICH ALL SYMBOLS ARE REDUCED TO ONE FIXED MEANING.
C. THE PROCESS BY MEANS OF WHICH MAN IS ABLE TO COMMUNICATE WITH THE LOWER ANIMALS.
D. THE PROCESS BY MEANS OF WHICH HUMAN BEINGS HAVE LOGICALLY DETERMINED THE MEANINGS OF WORDS.
*E. THE PROCESS BY MEANS OF WHICH HUMAN BEINGS CAN ARBITRARILY MAKE CERTAIN THINGS STAND FOR OTHER THINGS.

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STUDENTS WILL SHOW ABILITY TO RECALL EXAMPLES OF HAYAKAW,S STATEMENT THAT THERE IS *NO NECESSARY CONNECTION BETWEEN THE SYMBOL AND THAT WHICH IS SYMBOLIZED* BY SELECTING THE APPROPRIATE EXAMPLE. THE QUESTION IS BASED ON *LANGUAGE IN THOUGHT AND ACTION* BY HAYAKAWA. %1¤ 0561

DIRECTIONS-- CHOOSE THE BEST COMPLETION. 0179

IN CHAPTER II HAYAKAWA STATES THAT THERE IS *NO NECESSARY CONNECTION BETWEEN THE SYMBOL AND THAT WHICH IS SYMBOLIZED.* WHICH ONE OF THE FOLLOWING IS *NOT* AMONG HAYAKAWA,S EXAMPLES OF THIS STATEMENTO 217
A. MEN IN YACHTING COSTUMES WHO HAVE NEVER BEEN NEAR A YACHT.
B. PEOPLE WHO STATE I.M HUNGRY WITHOUT BEING HUNGRY.

C. THE FACT THAT THE FEELING OF HUNGER CAN BE EXPRESSED IN SUCH
EXPRESSIONS AS *I.M HUNGRY,* *J.AI FAIM,* *HO APPETITO,* AND
HARA GA HETTA.
*D. THE SYMBOL FOR PIG IS THE SAME IN EVERY LANGUAGE.

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STUDENTS WILL DEMONSTRATE THEIR COMPREHENSION OF THE CONCEPT THAT THE RELATIONSHIP BETWEEN SYMBOLS AND OBJECTS IS ARBITRARY BY SELECTING THE REASON THAT A GIVEN STATEMENT IS INCORRECT. THE QUESTIONS ARE BASED ON *LANGUAGE IN THOUGHT AND ACTION* BY HAYAKAWA. %3□ 0562

DIRECTIONS-- SELECT THE BEST COMPLETION. 0180

PIGS ARE CALLED PIGS BECAUSE THEY ARE SUCH DIRTY ANIMALS IS AN *INCORRECT* STATEMENT BECAUSE 2177
A. CONTRARY TO POPULAR BELIEF PIGS ARE ACTUALLY QUITE CLEAN.
*B. PIGS ARE CALLED *PIGS* BECAUSE AT ONE TIME PEOPLE ARBITRARILY ASSIGNED THE SYMBOL *PIG* TO A PARTICULAR KIND OF ANIMAL.
C. THE REAL NAME FOR PIG IS THE FAMILY NAME *TAYASSUIDAE.*
D. THE SYMBOL *PIG* MAY ALSO REFER TO SUCH AN ANIMAL THAT IS NOT DIRTY.

GOD MUST HAVE LOVED THE DOG VERY MUCH BECAUSE HE GAVE IT HIS NAME SPELLED BACKWARDS IS AN *INCORRECT* STATEMENT BECAUSE 2178
*A. MAN ARBITRARILY ASSIGNED THE SYMBOL *DOG* TO IDENTIFY THIS PARTICULAR CREATURE.
B. GOD DOES NOT HAVE FAVORITES--HE LOVES ALL OF HIS CREATIONS EQUALLY.
C. THE REAL NAME FOR DOG IS *CANIS FAMILIARIS.*
D. THE REAL NAME FOR GOD IS *YAHWEH.*

WOMEN ARE CALLED WOMEN BECAUSE THEY BRING WOE TO MEN IS AN *INCORRECT* STATEMENT BECAUSE 2179
A. GOD INTENDED WOMEN TO BE COMPANIONS TO MEN.
B. A CAREFUL STUDY OF THE HISTORY OF CIVILIZATION CLEARLY SHOWS THAT THE OPPOSITE IS TRUE--WOMEN BRING HAPPINESS AND COMFORT TO MAN.
*C. AT ONE TIME PEOPLE ARBITRARILY ASSIGNED THE SYMBOL *WOMEN* TO IDENTIFY A PARTICULAR KIND OF PERSON.
D. MAN WOULD HAVE BEEN UNHAPPY EVEN IF THERE HAD BEEN NO WOMEN.

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STUDENTS CAN COMPREHEND THE DISTINCTION BETWEEN THE TERMS *VERBAL WORLD* AND *EXTENSIONAL WORLD* BY CORRECTLY CLASSIFYING GIVEN STATEMENTS WITH THE EXPRESSIONS *VERBAL* OR *EXTENSIONAL.* QUESTIONS ARE BASED ON *LANGUAGE IN THOUGHT AND ACTION* BY HAYAKAWA. %10□ 0563

DIRECTIONS-- MATCH THE SENTENCE TO THE CLASSIFICATION.
A. VERBAL
B. EXTENSIONAL

YOU ACQUIRE KNOWLEDGE ABOUT THE DROPPING OF THE ATOMIC BOMB BY READING *HIROSHIMA.* *A 2180

YOU WERE ACTUALLY AT HIROSHIMA WHEN THE BOMB WAS DROPPED AND WERE ONE OF THE SURVIVORS. *B 2181

YOU WERE ON VACATION IN FLORIDA AND WATCHED THE LIFT-OFF OF APOLLO 13. *B 2182

YOU READ IN THE NEWSPAPER OF THE LIFE-OFF OF APOLLO 13. *A 2183

YOU MAKE A STUDY OF ELIZABETHAN ENGLAND. *A 2184

YOU GO TO LONDON TO SEE THE THAMES RIVER. *B 2185

YOU MAKE A STUDY OF THE BATTLE OF GETTYSBURG. *A 2186

YOU WERE IN DIRECT COMBAT WITH THE VIET CONG JUST NORTH OF DA NANG. *B 2187

YOU ATTEND A ROCK FESTIVAL AT WOODSTOCK, YEW YORK. *B 2188

YOU READ AN ARTICLE ABOUT THE ROCK FESTIVAL IN WOODSTOCK, NEW YORK. *A 2189

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STUDENTS ARE ABLE TO RECALL HAYAKAWA,S DEFINITION OF LANGUAGE BY SELECTING THE PROPER DEFINITION. THE QUESTION IS BASED ON *LANGUAGE IN THOUGHT AND ACTION* BY HAYAKAWA. %1¤ 0564

DIRECTIONS-- CHOOSE THE BEST COMPLETION. 0187

HAYAKAWA DEFINES LANGUAGE AS 2190
*A. A SYSTEM OF AGREEMENT AMONG PEOPLE OF THE VARIOUS NOISES THAT THEY CAN PRODUCE FOR SPECIFIED HAPPENINGS IN THEIR NERVOUS SYSTEMS.
B. A COLLECTION OF MANY WORDS WHICH INCLUDES SEVERAL DIALECTS.
C. ANY LARGE GROUP OF ARBITRARY SYMBOLS.
D. A LOGICAL, STATIC COLLECTION OF SYMBOLS, ACCEPTED BY ALL PEOPLE TO BE A TRUE REFLECTION OF THE RELATIONSHIP BETWEEN SYMBOLS AND OBJECTS.

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STUDENTS SHOW ABILITY TO COMPREHEND THE CONCEPT THAT CONTEXT DETERMINES MEANING BY SELECTING THE CORRECT MEANING FOR A GIVEN WORD IN DIFFERENT CONTEXTS. %3¤ 0565

DIRECTIONS-- SELECT THE ANSWER THAT BEST DEFINES THE STARRED WORD. 0183

NO *MAN* IS A HERO TO HIS VALET. %PLUTARCH¤ 2191
*A. AN ADULT MALE
B. A HUMAN BEING
C. A MALE HAVING TYPICALLY MANLY QUALITIES OR VIRTUES
D. A FELLOW

I BELIEVE THAT *MAN* WILL NOT MERELY PREVAIL--HE WILL TRIUMPH. %FAULKNER¤ 2192
A. AN ADULT MALE

*B. MANKIND
C. A MAN HAVING TYPICALLY MANLY QUALITIES OR VIRTUES
D. A FELLOW

HE WAS A *MAN*, TAKE HIM FOR ALL IN ALL, I SHALL NOT LOOK UPON HIS LIKE AGAIN. %SHAKESPEARE¤ 2193

A. AN ADULT MALE
B. A HUMAN BEING
*C. A MAN HAVING TYPICALLY MANLY QUALITIES OR VIRTUES
D. A FELLOW

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STUDENTS SHOW ABILITY TO INPERPRET AN ADVERTISEMENT,S DICTION BY SELECTING CORRECT ANSWERS TO GIVEN QUESTIONS. %11¤ 0566

DIRECTIONS-- READ THE FOLLOWING PASSAGE AND COMPLETE THE STATEMENTS WHICH FOLLOW. 0184

WE WOULDN,T LIKE IT OURSELVESO

A LOT OF MEN WE KNOW ARE LEERY ABOUT USING SCENTS. WHAT DO YOU THING WE ARE, ANYWAYO THEY SAY. WOULD YOU GO AROUND SMELLING AS IF YOU,D JUST COME OUT OF A BARBER SHOP WHERE TONY HAD GIVEN YOU THE WORKSO

FRANKLY, NO. WE WOULDN,T WANT TO BE CAUGHT REEKING WITH TEN DIFFERENT HEAVY AROMAS OF HAIR TONIC AND COLOGNE AND ALL THAT STUFF. WE KNOW PEOPLE WHO WOULD, BUT WE DON,T LIKE THEM. A MAN,S A MAN, NOT AN ITINERANT PERFUME BAR.

BUT AD CLUB IS DIFFERENTO IN FACT, IT MAKES ALL AGRUMENT SILLY. BECAUSE AD CLUB WAS THOUGHT UP BY MEN, REAL MEN--AND DESIGNED FOR USE BY MEN LIKE THEM. TABU AND MY SIN AND MAIS OUI AND ALL THOSE FINE PERFUMES ARE WONDERFUL--IN THEIR PLACE. YOU KNOW WHAT THEY DO WHEN YOUR BEST GIRL OR YOUR WIFE USES THEM. BUT MEN WANT A DELICATE SCENT, SOMETHING THAT,S SCARCELY NOTICEABLE, YET ADDS A DEFINITE DASH OF PERSONALITY TO THEM, TOPS OFF THE COMBINATION OF BRACING SHOWER AND FRESH SHAVE AND CRISP NEW SHIRT AND PERFECTLY TAILORED SUIT. AND THAT,S JUST WHAT AD CLUB GIVES YOU. PANTYWAIST NOTHINGO IT,S A REAL MAN,S FRAGRANCE. NEXT TIME YOU GO OUT, ON A VERY SPECIAL OCCASION, USE A TINY BIT OF IT. THEN ASK HER WHAT SHE THINGS OF IT--AND UNLESS WE,RE WRONG *AND WE DON,T THINK WE ARE¤ HER EYES WILL LIGHT UP AND-- WILL, WE KNOW WHAT SHE,LL SAY. WANNA BETO

THE FIRST FOUR WORDS *A LOT OF MEN..* IS APPROPRIATE FOR THIS ADVERTISEMENT FOR ALL THE REASONS *EXCEPT* 2194

A. THE AD IS DIRECTED TOWARD MEN.
B. IT IS THE KIND OF LANGUAGE THE READER PROBABLY USES.
*C. IT IMMEDIATELY CATCHES THE READER,S ATTENTION.
D. IT IS EASILY UNDERSTOOD.

THE ADVERTISEMENT SUGGESTS THAT AN APPROPRIATE ANSWER TO THE QUESTION *WHAT DO YOU THING WE ARE, ANYWAYO* IS 2195

*A. PANTYWAISTS.
B. REAL MEN.
C. BARBERS.
D. WRITERS FOR ADVERTISING AGENCIES.

IN THE SECOND PARAGRAPH THE WORDS THAT CARRY THE HEAVIEST NEGATIVE CONNOTATIONS ARE 2196

A. COLOGNE, STUFF, AROMAS.
B. REEKING, HAIR, FRANKLY.
*C. STUFF, HEAVY, REEKING.
D. TONIC, PERFUME, COLOGNE.

WE KNOW PEOPLE WHO WOULD, BUT WE DON,T LIKE THEM. THE AD SUGGESTS THAT THESE PEOPLE ARE 2197
*A. IN SOME WAY EFFEMINATE.
B. DANGEROUS TO SOCIETY.
C. REAL MEN.
D. BARBERS.

THE MEANING OF THE WORD *MAN* IN THE LINE *A MAN,S A MAN* IS PROBABLY 2198
A. A HUMAN BEING.
B. A MALE ADULT.
C. A FELLOW.
*D. ONE WHO POSSESSES MANLY QUALITIES OR VIRTUES.

BECAUSE AD CLUB WAS THOUGHT UP BY MEN, REAL MEN--AND DESIGNED FOR USE BY MEN LIKE THEM. THE CENTRAL PURPOSE OF THIS SENTENCE IS TO 2199
A. LET THE READER KNOW ABOUT THE HISTORY OF THE PRODUCT.
B. SIMPLY LET THE READER KNOW FOR WHOM THE PRODUCT WAS CREATED.
*C. EMPHASIZE THAT THE PRODUCT IS THE *REAL MEN.*
D. LET THE READER KNOW THAT THE PRODUCT IS NEW.

TABU AND MY SIN AND MAIS OUI AND ALL THOSE FINE PERFUMES ARE WONDERFUL--IN THEIR PLACE. THE PHRASE *IN THEIR PLACE* REFERS TO 2200
*A. ON WOMEN.
B. ON REAL MEN.
C. ON PANTYWAISTS.
D. ON BARBERS.

ONE CAN INFER FROM THE EXPRESSIONS *PANTYWAIST NOTHINGO* AND *WANNA BETO* THAT THE AD PARTICULARLY WANTS TO PERSUADE 2201
A. WOMEN.
B. REAL *HE-MEN.*
C. MEN IN THEIR 50,S.
*D. MEN WHO NEED REASSURANCE OF THEIR MASCULINITY.

IT,S A REAL MAN,S FRAGRANCE. THE WRITER PROBABLY USED THE WORD *FRAGRANCE* BECAUSE 2202
A. IT SUGGESTS PRETTY FLOWERS AND DELICATE BEAUTY.
*B. THE WORDS *ODOR* AND *SMELL* CARRY NEGATIVE CONNOTATIONS IN THIS CONTEXT.
C. HE HOPES THAT WOMEN WILL ALSO USE THIS PRODUCT.
D. HE KNOWS THAT THE WORD *AROMA* ALWAYS HAS A NEGATIVE CONNOTATION.

THE TONE OF THIS AD COULD BEST BE DESCRIBED AS 2203
A. SENTIMENTAL.
*B. CHUMMY.
C. SARCASTIC.
D. IRONIC.

THE TITLE OF THE AD SAYS *WE WOULDN,T LIKE IT OURSELVESO* THE REFERENT FOR *IT* IS 2204
A. AD CLUB.
B. TABU, MY SIN AND MAIS OUI.

*C. HAIR TONIC AND COLOGNE AND ALL THAT STUFF.
D. FRAGRANCES.

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STUDENTS SHOW ABILITY TO COMPREHEND THE CONCEPT THAT THERE IS NO NECESSARY CONNECTION BETWEEN SYMBOLS AND THINGS SYMBOLIZED %OBJECTS□ BY SELECTING THE ANSWER THAT BEST CLARIFIES THE SEMANTIC DIFFICULTY. THE QUESTIONS ARE BASED ON *LANGUAGE IN THOUGHT AND ACTION* BY HAYAKAWA. %2□ 0568

DIRECTIONS-- SELECT THE BEST COMPLETION. 0186

THE GATES OF THE 1933 CENTURY OF PROGRESS EXPOSITION AT CHICAGO WERE OPENED THROUGH THE USE OF THE PHOTOELECTRIC CELL BY THE LIGHT OF THE STAR ARCTURUS. IT IS REPORTED THAT A WOMAN, ON BEING TOLD THIS, REMARKED, ISN.T IT WONDERFUL HOW THOSE SCIENTISTS KNOW THE NAMES OF ALL THOSE STARS. 2223

THE WOMAN.S STATEMENT REVEALS A FALSE ASSUMPTION ABOUT LANGUAGE BECAUSE
A. SHE SHOULD KNOW IT IS IMPOSSIBLE TO OPEN ANY GATE BY THE USE OF LIGHT FROM A STAR.
*B. SHE APPARENTLY BELIEVES THAT ALL THE STARS HAVE ONE *RIGHT* NAME AND SCIENTISTS SOMEHOW DISCOVER THEIR MEANING.
C. IT IS NO MAJOR ACCOMPLISHMENT TO MEMORIZE THE NAMES OF ALL THE STARS.
D. THE GATES COULD VERY EASILY HAVE BEEN OPENED BY ANOTHER STAR.

STATE SENATOR JOHN MC NABOE OF NEW YORK BITTERLY OPPOSED A BILL FOR THE CONTROL OF SYPHILIS IN MAY, 1937, BECAUSE THE INNOCENCE OF CHILDREN MIGHT BE CORRUPTED BY A WIDESPREAD USE OF THE TERM... THIS PARTICULAR WORD CREATES A SHUDDER IN EVERY DECENT WOMAN AND DECENT MAN. 2224

THE SENATOR.S STATEMENT REVEALS A FALSE ASSUMPTION ABOUT LANGUAGE BECAUSE
A. HE SHOULD HAVE SAID *WILL BE CORRUPTED* INSTEAD OF *MIGHT BE CORRUPTED*.
B. CHILDREN WHO WOULD UNDERSTAND THE TERM *SYPHILIS* COULD NO LONGER BE CONSIDERED INNOCENT.
*C. HE SEEMS TO FEEL THAT THE WORD ITSELF CAUSES CORRUPTION OF INDIVIDUALS.
D. HE SEEMS TO FEEL THAT ONLY *DECENT* MEN AND WOMEN WOULD SHUDDER.

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STUDENTS SHOW ABILITY TO RECALL SPECIFIC ELEMENTS FROM HAYAKAWA.S SEMANTIC PARABLE, *THE STORY OF A-TOWN AND B-VILLE* BY SELECTING THE CORRECT ANSWER. THE QUESTIONS ARE BASED ON *LANGUAGE IN THOUGHT AND ACTION* BY HAYAKAWA. %27□ 0569

DIRECTIONS-- SELECT THE BEST COMPLETION. 0187

THE NARRATOR OF THE STORY IS 2225
*A. A PROFESSOR.
B. AN ADVERTISING MAN.

A. PUBLIC FLOGGINGS FOR THOSE ON RELIEF FOR MORE THAN THREE MONTHS.
*B. THE MORAL DISAPPROVAL OF THE COMMUNITY SHOULD BE TURNED AGAINST THE UNEMPLOYED.
C. THE UNEMPLOYED ADULTS SHOULD BE DENIED THE VOTE.
D. THE NAMES OF THE UNEMPLOYED SHOULD BE PUBLISHED AT REGULAR INTERVALS IN THE NEWSPAPERS.

THE CITY FATHERS OF A-TOWN HAD ENOUGH FAITH IN HUMAN NATURE TO EXPECT THAT THE RECIPIENTS OF THE MONEY WOULD BE 2236
A. AMUSED.
B. SORRY.
C. PUNISHED.
*D. GRATEFUL.

IN REALITY WHEN A-TOWN,S PLAN WAS PUT INTO OPERATION, THE CITY FATHERS FOUND THE UNEMPLOYED TO BE 2237
A. APPRECIATIVE.
*B. RESENTFUL.
C. INDIFFERENT.
D. MORALLY IMPROVED.

THE OFFICIALS OF A-TOWN WHO WERE IN CHARGE OF CHECKING UP ON THE UNEMPLOYED WERE CALLED 2238
A. CLAIM ADJUSTERS.
B. PUBLIC CHARGES.
*C. RELIEF INVESTIGATORS.
D. POLICY HOLDERS.

ALL OF THE FOLLOWING WERE CONSEQUENCES OF A-TOWN,S UNEMPLOYMENT *EXCEPT* 2239
*A. STARVATION.
B. SUICIDE.
C. MALADJUSTMENT OF CHILDREN.
D. CRIME.

THE LEADERS OF A-TOWN DECLARED THAT THEIR EXPERIENCES WITH THE DEPRESSION AND UNEMPLOYMENT PROVED TO THEM ONCE AGAIN THAT 2240
A. PEOPLE ARE INHERENTLY EVIL.
B. DEPRESSIONS ARE THE RESULT OF THE UNSCRUPULOUS DEALINGS OF WALL STREET.
C. PROSPERITY WAS *JUST AROUND THE CORNER*.
*D. GIVING PEOPLE SOMETHING FOR NOTHING INEVITABLE DEMORALIZES THEIR CHARACTER.

THE COMMUNITY, B-VILLE, WAS SITUATED 2241
A. 100 MILES FROM A-TOWN.
B. NEXT TO A LARGE METROPOLITAN AREA.
C. 8 MILES FROM A-TOWN.
*D. IN AN ISOLATED, OUT OF THE WAY PLACE.

B-VILLE,S PLAN FOR DEALING WITH THE UNEMPLOYED WAS SUGGESTED BY 2242
A. ONE OF THE UNEMPLOYED.
*B. ONE OF THE ALDERMEN.
C. A NEWSPAPER WRITER.
D. A SOCIAL WORKER.

B-VILLE,S PLAN STATED THAT *THE WORK* THAT THE PRESENTLY UNEMPLOYED PEOPLE HAD DONE IN THE PAST COULD BE REGARDED AS 2243
A. A STRAIGHT BUSINESS PROPOSITION.
B. AN INSURANCE CLAIM.

A. PUBLIC FLOGGINGS FOR THOSE ON RELIEF FOR MORE THAN THREE MONTHS.
*B. THE MORAL DISAPPROVAL OF THE COMMUNITY SHOULD BE TURNED AGAINST THE UNEMPLOYED.
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ALL OF THE FOLLOWING WERE CONSEQUENCES OF A-TOWN,S UNEMPLOYMENT *EXCEPT* 2239
*A. STARVATION.
B. SUICIDE.
C. MALADJUSTMENT OF CHILDREN.
D. CRIME.

THE LEADERS OF A-TOWN DECLARED THAT THEIR EXPERIENCES WITH THE DEPRESSION AND UNEMPLOYMENT PROVED TO THEM ONCE AGAIN THAT 2240
A. PEOPLE ARE INHERENTLY EVIL.
B. DEPRESSIONS ARE THE RESULT OF THE UNSCRUPULOUS DEALINGS OF WALL STREET.
C. PROSPERITY WAS *JUST AROUND THE CORNER*.
*D. GIVING PEOPLE SOMETHING FOR NOTHING INEVITABLE DEMORALIZES THEIR CHARACTER.

THE COMMUNITY, B-VILLE, WAS SITUATED 2241
A. 100 MILES FROM A-TOWN.
B. NEXT TO A LARGE METROPOLITAN AREA.
C. 8 MILES FROM A-TOWN.
*D. IN AN ISOLATED, OUT OF THE WAY PLACE.

B-VILLE,S PLAN FOR DEALING WITH THE UNEMPLOYED WAS SUGGESTED BY 2242
A. ONE OF THE UNEMPLOYED.
*B. ONE OF THE ALDERMEN.
C. A NEWSPAPER WRITER.
D. A SOCIAL WORKER.

B-VILLE,S PLAN STATED THAT *THE WORK* THAT THE PRESENTLY UNEMPLOYED PEOPLE HAD DONE IN THE PAST COULD BE REGARDED AS 2243
A. A STRAIGHT BUSINESS PROPOSITION.
B. AN INSURANCE CLAIM.

*C. A PREMIUM.
D. A DEPOSIT.

B-VILLE.S PLAN STATED THAT THE MONEY THAT WAS GIVEN TO THE UNEMPLOYED COULD BE REGARDED AS 2244
A. A DOLE OR HAND-OUT.
B. RELIEF.
C. CHARITY.
*D. INSURANCE CLAIMS.

THE MAN WHO ORIGINATED B-VILLE.S PLAN STATED THAT UNEMPLOYMENT 2245
*A. HITS UNEXPECTEDLY IN MODERN SOCIETY IRRESPECTIVE OF THE VICTIMS MERITS.
B. WAS A CALCULATED SCHEME ON THE PART OF UNSCRUPULOUS WALL STREET BROKERS.
C. WAS VERY DIFFERENT FROM SUCH CATASTROPHES AS SICKNESS, FIRE, TORNADO, OR DEATH.
D. WAS REALLY THE FAULT OF THE CITY FATHERS AND THAT THEY WERE RESPONSIBLE FOR RESOLVING THE PROBLEMS.

IN B-VILLE THE PEOPLE WHO LOOKED INTO THE PROBLEMS OF THE UNEMPLOYED WERE CALLED 2246
*A. CLAIM ADJUSTERS.
B. POLICY HOLDERS.
C. RELIEF INVESTIGATORS.
D. SNOOPERS.

THE MAJOR DIFFERENCE BETWEEN THE TWO TOWNS METHODS USED TO GATHER INFORMATION WAS THAT 2247
A. IN B-VILLE THEY TRIED TO TEACH A MORAL LESSON.
*B. IN B-VILLE, THEY TREATED IT AS A SIMPLE BUSINESS TRANSACTION.
C. IN A-TOWN THEY TREATED THE UNEMPLOYED WITH COURTESY.
D. IN A-TOWN THEY FELT THE UNEMPLOYED REALLY DESERVED THE MONEY.

B-VILLE.S PLAN *WAS DIFFERENT* FROM A-TOWN.S IN ALL OF THE FOLLOWING WAYS *EXCEPT* 2248
A. B-VILLE.S PLAN RECEIVED PUBLICITY IN A LARGE, LIBERAL NEWSPAPER.
B. B-VILLE HELD A PUBLIC CEREMONY FOR HANDING OUT THE FIRST CHECKS.
C. B-VILLE.S PLAN RESULTED IN GOOD WILL BETWEEN THE EMPLOYED AND UNEMPLOYED.
*D. B-VILLE.S PLAN PAID 300 DOLLARS PER MONTH TO UNEMPLOYED FAMILIES.

THE ADVERTISING MAN WAS KNOWN AMONG HIS FRIENDS AS 2249
*A. A REALISTIC THINKER.
B. A SCHEMING, MANIPULATOR OF PEOPLE.
C. A HUMANE, SOCIALLY RESPONSIBLE CITIZEN.
D. A FOOL.

THE SOCIAL WORKER BELIEVED THAT B-VILLE.S PLAN WAS REALLY 2250
A. RELIEF.
B. WELFARE.
*C. INSURANCE.
D. UNEMPLOYMENT COMPENSATION.

THE ADVERTISING MAN BELIEVED THAT B-VILLE.S PLAN WAS REALLY 2251
*A. RELIEF.

B. WELFARE.
C. INSURANCE.
D. UNEMPLOYMENT COMPENSATION.

THE DISCUSSION BETWEEN THE ADVERTISING MAN AND THE SOCIAL WORKER 2252

A. ENDS IN A COMPROMISE SOLUTION.
B. IS RESOLVED BY THE ADVERTISING MAN CONVINCING THE SOCIAL WORKER THAT HE IS WRONG.
C. IS RESOLVED BY THE SOCIAL WORKER CONVINCING THE ADVERTISING MAN THAT HE IS WRONG.
*D. ENDS UP IN NAME-CALLING.

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THE STUDENT WILL INPERPRET HAYAKAWA.S SEMANTIC PARABLE *THE STORY OF A-TOWN AND B-VILLE* ACCORDING TO THE SEMANTIC PRINCIPLES DISCUSSED IN *LANGUAGE IN THOUGHT AND ACTION* BY SELECTING THE BEST EXPLANATION OF THE PROBLEMS. %1¤ 0570

DIRECTIONS-- SELECT THE STATEMENT THAT CORRECTLY ANSWERS THE QUESTION. 0188

WHICH ONE OF THE FOLLOWING STATEMENTS IS THE BEST EXPLANATION OF *THE STORY OF A-TOWN AND B-VILLE,* ACCORDING TO THE SEMANTIC PRINCIPLES DISCUSSED BY HAYAKAWA. 2253

*A. SINCE NO TWO THINGS ARE EVER EXACTLY ALIKE, A-TOWN AND B-VILLE MUST BE CONSIDERED AS TWO DIFFERENT COMMUNITIES EVEN THOUGH THEY SHARE SOME SUPERFICIAL SIMILARITIES. THE PEOPLE IN A-TOWN WERE CONDITIONED BY PAST EXPERIENCE *TO BELIEVE THAT THERE IS ALWAYS ENOUGH WORK FOR EVERYONE, IF YOU ONLY LOOK FOR IT HARD ENOUGH.* AS A CONSEQUENCE, WHEN THE DEPRESSION HIT, THEY RELIED ON PAST EXPERIENCE AND KNOWLEDGE TO HANDLE THIS NEW SITUATION. SINCE THERE HAD ALWAYS BEEN ENOUGH WORK IN THE PAST, THE CITY FATHERS, CONSCIOUSLY OR NOT, FELT SUPERIOR TOWARD AND CONTEMPTOUS OF THOSE CITIZENS WHO WERE NOW UNEMPLOYED. THE CITY FATHERS ATTITUDES DICTATED THEIR CHOICE OF WORDS. BUT THE WORDS THEMSELVES WERE INCIDENTAL TO THE EFFECT OF THE ACTIONS AND ATTITUDES OF THE EMPLOYED. EVEN IF THE PEOPLE OF A-TOWN HAD USED B-VILLE.S TERMINOLOGY, THERE WOULD PROBABLY HAVE BEEN NO CHANGE IN THE OUTCOME UNLESS THERE HAD ALSO BEEN A CORRESPONDING CHANGE IN ATTITUDE. SINCE THE PEOPLE OF B-VILLE BELIEVED THAT THE UNEMPLOYED ACTUALLY DESERVED THE MONEY, THEIR ATTITUDE AND BEHAVIOR TOWARD THEM PRODUCED AN ENTIRELY DIFFERENT RESULT.

B. *THE STORY OF A-TOWN AND B-VILLE* IS AN EXCELLENT EXAMPLE OF THE POWER OF CONNOTATION. IN A-TOWN THE CITY FATHERS, THOUGH OF THE VERY BEST INTENTIONS, UNFORTUNATELY SELECTED A WORD THAT PRODUCED *SUICIDE, PERSONAL QUARRELS, UNHAPPY HOMES, THE WEAKENING OF SOCIAL ORGANIZATIONS, THE MALADJUSTMENT OF CHILDREN, AND, FINALLY, CRIME.* ALL OF THESE CONSEQUENCES COULD PROBABLY HAVE BEEN AVOIDED IF THE CITY FATHERS OF A-TOWN WOULD HAVE HAD AN ALDERMAN LIKE B-VILLE.S WHO KNEW THE EFFECT OF POSITIVE AND NEGATIVE CONNOTATION. NO ONE WOULD OBJECT TO HAVING A *CLAIM ADJUSTER* IN HIS HOME, BUT FEW PEOPLE WOULD FEEL COMFORTABLE IN THE PRESENCE OF A *RELIEF INVESTIGATOR.* THE UNEMPLOYED OF B-VILLE ILLUSTRATE THE FACT THAT PEOPLE WILL REACT FAVORABLY TO WORDS WITH POSITIVE CONNOTATIONS. THE DISAGREEMENT BETWEEN THE ADVERTISING MAN AND THE SOCIAL WORKER IS REALLY DUE TO THEIR

FAILURE TO SERIOUSLY CONSIDER THE POWER OF CONNOTATION.

C. *THE STORY OF A-TOWN AND B-VILLE* CLEARLY INDICATED HOW MUCH CHANCE GOVERNS OUR LIVES. WHILE LANGUAGE MAY BE USED AS A HELPFUL TOOL OR WEAPON, ITS USEFULNESS IS ALMOST ALWAYS GOVERNED BY *FATE, CHANCE, AND CIRCUMSTANCE.* IN SPITE OF THE GOOD INTENTIONS OF THE CITY FATHERS OF A-TOWN, THEIR UNEMPLOYED CITIZENS SIMPLY DID NOT HAVE THE MORAL CHARACTER TO REACT POSITIVELY TO THE RELIEF WHICH THEY WERE LUCKY ENOUGH TO RECEIVE. THE FACT THAT EXACTLY OPPOSITE RESULTS IN B-VILLE TO THE VERY SAME SITUATION SUPPORTS THE IDEA OF CHANCE. IT WAS PURELY LUCK THAT A NEWSPAPER ARTICLE WAS PRINTED TO EXAGGERATE THE EVENTS IN B-VILLE. IT WAS ALSO MERE COINCIDENCE THAT THE GOVERNOR CHOSE TO COME TO B-VILLE *TO BOLSTER HIS NOT-TOO-ENTHUSIASTIC SUPPORT IN THAT LOCALITY.* THE ARGUMENT BETWEEN THE ADVERTISING MAN AND THE SOCIAL WORKER IS A DEAD-END SITUATION SINCE NEITHER RECOGNIZES THE VARIABLE OF CHANCE.

D. BOTH THE ADVERTISING MAN AND THE SOCIAL WORKER MAKE ERRORS IN JUDGMENT. JUST AS A-TOWN AND B-VILLE NEVER GET TOGETHER TO RESOLVE THEIR COMMON PROBLEMS, SO NEITHER WILL THE ADVERTISING MAN AND THE SOCIAL WORKER AS LONG AS THEY REFUSE TO COMPROMISE. FOR THEM TO STICK TO THEIR ARGUMENTS THAT *RELIEF IS RELIEF* OR *INSURANCE IS INSURANCE* IS FUTILE. NEITHER APPARENTLY WILL GIVE IN TO THE OTHER, SO OBVIOUSLY THE ONLY THING FOR THEM TO DO IS TO AGREE UPON A TERM WITHOUT POSITIVE OR NEGATIVE CONNOTATIONS SUCH AS *UNEMPLOYMENT COMPENSATION.* ONLY THEN WILL BOTH MEN REALIZE THAT THEY WERE REALLY ARGUING ABOUT DIFFERENT NAMES FOR THE SAME THING. THEIR ARGUMENT IS TYPICAL OF THE SEMANTIC PROBLEMS THAT BESETS MANKIND EVERY DAY. ONLY WHEN MAN BEGINS TO USE LANGUAGE AS A TOOL INSTEAD OF A WEAPON WILL WE SOLVE OUR SOCIAL PROBLEMS.

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STUDENTS SHOW ABILITY TO COMPREHEND BASIC SENANTIC PRINCIPLES IN HAYAKAWA,S SEMANTIC PARABLE, *THE STORY OF A-TOWN AND B-VILLE,* BY CORRECTLY ANSWERING QUESTIONS. %6n 0571

DIRECTIONS-- SELECT THE BEST COMPLETION. 0189

THE PEOPLE OF A-TOWN WERE PRIMARILY CONTROLLED IN THEIR BEHAVIOR BY 2254

- A. THE FEDERAL GOVERNMENT.
- *B. THEIR PRIOR EXPERIENCES WITH WORK AND UNEMPLOYMENT.
- C. THE WORD *RELIEF.*
- D. SOUND-THINKING BUSINESSMEN.

THE CITY FATHERS OF A-TOWN PROBABLY CHOSE THE WORD *RELIEF* BECAUSE 2255

- A. IT CARRIES A MORE POSITIVE CONNOTATION THAT *UNEMPLOYMENT COMPENSATION.*
- B. IT CARRIES A MORE NEGATIVE CONNOTATION THAT *DOLE.*
- *C. IT CONVEYED THEIR ATTITUDE THAT THE UNEMPLOYED REALLY DID NOT DESERVE THE MONEY.
- D. THEY WANTED TO TRICK THE UNEMPLOYED INTO THINKING THEY WERE GETTING *SOMETHING FOR NOTHING.*

THE RESULTS OF A-TOWN,S PLAN WERE CAUSED PRIMARILY BY THE FACT THAT 2256

A. IF YOU GIVE PEOPLE *SOMETHING FOR NOTHING*

A. IF YOU GIVE PEOPLE *SOMETHING FOR NOTHING,* IT INEVITABLY DEMORALIZES THEIR CHARACTER.
B. THE UNEMPLOYED WERE NOT GIVEN ENOUGH MONEY TO LIVE ON.
C. THE UNEMPLOYED WERE NOT LOOKING HARD ENOUGH FOR WORK.
*D. THE EMPLOYED PEOPLE BELIEVED THAT THE UNEMPLOYED DID NOT REALLY DESERVE THE MONEY.

ONE OF THE MOST SIGNIFICANT REASONS FOR THE DIFFERENT RESULTS IN THE TWO TOWNS WAS THAT 2257
A. B-VILLE GAVE THE UNEMPLOYED MORE MONEY THAT A-TOWN.
B. B-VILLE USED BETTER NAMES THAN A-TOWN.
*C. B-VILLE DID NOT RELY ON OLD SOLUTIONS TO NEW SITUATIONS.
D. B-VILLE.S UNEMPLOYED WERE OF HIGHER MORAL CHARACTER FROM THE BEGINNING.

THE SUCCESS OF B-VILLE.S PLAN CAN LARGELY BE ATTRIBUTED TO THE FACT THAT 2258
*A. B-VILLE.S CITIZENS REALLY BELIEVED THE UNEMPLOYED ACTUALLY DESERVED THE MONEY.
B. B-VILLE WAS SITUATED NEAR A LARGE METROPOLITAN AREA.
C. B-VILLE UTILIZED GOOD PROMOTIONAL WORK TO MAKE PEOPLE THINK RELIEF WAS INSURANCE.
D. THEY WERE LUCKY ENOUGH TO GET PUBLICITY IN A LARGE METROPOLITAN NEWSPAPER.

THE ARGUMENT BETWEEN THE ADVERTISING MAN AND THE SOCIAL WORKER WAS LARGELY DUE TO 2259
A. THE FAILURE OF THE ADVERTISING MAN TO SEE THAT THE SOCIAL WORKER WAS RIGHT.
B. THE FAILURE OF THE SOCIAL WORKER TO SEE THAT THE ADVERTISING MAN WAS RIGHT.
C. THE FAILURE OF BOTH TO SEE THAT THEY WERE ONLY ARGUING ABOUT DIFFERENT NAMES FOR THE SAME THING.
*D. THE FAILURE OF BOTH TO SEE THAT THEIR PERSONAL ATTITUDES TOWARD GIVING MONEY TO UNEMPLOYED PEOPLE WERE VERY DIFFERENT.

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THE STUDENT KNOWS THAT WORD MEANING COMES FROM AGREEMENT BY SELECTING THE CORRECT RESPONSE FROM A CHOICE OF ALTERNATIVES. %4¤ 0367

DIRECTIONS - SELECT THE BEST COMPLETION. 1

ANY WORD MEANS WHAT IS DOES BECAUSE OF 4100943
A. THE STRUCTURE OF THE WORD. 4100943
B. WHAT AUTHORITIES SAY. 4100943
C. WHAT THE REFERENT IS. 4100943
*D. THE AGREEMENT OF THOSE WHO USE IT. 4100943
E. WHAT THE DICTIONARY SAYS. 4100943

SELECT THE *BEST COMPLETION* OF THE PHRASE, ALL WORDS HAVE 4100944
ALL WORDS HAVE 4100944
A. ONLY ONE MEANING. 4100944
B. ONLY ONE NECESSARY MEANING. 4100944
C. ONLY TWO MEANINGS. 4100944
*D. AN INFINITE NUMBER OF MEANINGS. 4100944

OF THE FOLLOWING STATEMENTS, THE *ONLY* ONE THAT IS *TRUE* IS 4100945

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   A. A WORD MUST HAVE A REFERENT.                                           4100945
   B. ALL WORDS HAVE REFERENTS.                                              4100945
  *C. WORDS MAY OR MAY NOT HAVE REFERENTS.                                   4100945
   D. NO WORD HAS A REFERENT.                                                4100945

WORD MEANINGS                                                                4100946
  *A. CHANGE CONSTANTLY.                                                     4100946
   B. NEVER CHANGE.                                                          4100946
   C. CHANGE SLOWLY.                                                         4100946
   D. SOMETIMES CHANGE.                                                      4100946

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THE STUDENT KNOWS THE DEFINITION OF REFERENT BY COMPLETING THE                   0368
DEFINITION.  %1□

DIRECTIONS - SELECT THE BEST COMPLETION.                                           1

THE WORD *REFERENT* IS DEFINED AS                                            4100947
   A. WORDS WHICH SURROUND THE WORD UNDER CONSIDERATION.                     4100947
   B. OBJECTS ASSOCIATED WITH WORDS.                                         4100947
  *C. THE OBJECT WHICH THE WORD REPRESENTS.                                  4100947
   D. THE ATTITUDE WHICH THE WORD REFERS TO.                                 4100947
   E. THE CONTEXT IN WHICH THE WORD EXITS.                                   4100947

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THE STUDENT KNOWS THE SEMANTIC DEFINITION OF THE WORD *CONTEXT*                 0369
BY COMPLETING THE DEFINITION.  %1□

DIRECTIONS - SELECT THE BEST COMPLETION.                                           1

THE SEMANTIC DEFINITION OF THE WORD *CONTEXT* IS                             4100948
   A. THE VERBAL SURROUNDINGS OF A WORD.                                     4100948
   B. THE PHYSICAL SURROUNDINGS OF A WORD.                                   4100948
   C. THE PSYCHOLOGICAL ASSOCIATIONS OF A WORD.                              4100948
  *D. ALL FACTORS ASSOCIATED WITH THE SPECIFIC USE OF A WORD.                4100948
   E. THE INTENTION OF THE SPEAKER.                                          4100948

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THE STUDENT KNOWS THE DEFINITIONS OF VERBAL CONTEXT, PHYSICAL                   0370
CONTEXT, AND PSYCHOLOGICAL CONTEXT BY COMPLETING DEFINITIONS. %3□

DIRECTIONS - SELECT THE BEST COMPLETION.                                           1

THE PHRASE *VERBAL CONTEXT* IS DEFINED AS THE                                4100949
   A. STRUCTURES OF THE LANGUAGE.                                            4100949
  *B. LANGUAGE ASSOCIATED WITH THE WORD UNDER CONSIDERATION.                 4100949
   C. SITUATION IN WHICH THE WORD IS USED.                                   4100949
   D. MENTAL ASSOCIATIONS OF THE COMMUNICATORS.                              4100949
   E. CONDITION OF THE EXTENSIONAL ENVIRONMENT ASSOCIATED WITH               4100949
      THE WORD.                                                              4100949

THE PHRASE *PHYSICAL CONTEXT* IS DEFINED AS THE                              4100950
   A. STRUCTURE OF THE LANGUAGE.                                             4100950
   B. LANGUAGE ASSOCIATED WITH THE WORD UNDER CONSIDERATION.                 4100950
   C. SITUATION IN WHICH THE WORD IS USED.                                   4100950
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D. MENTAL ASSOCIATIONS OF THE COMMUNICATORS. 4100950
*E. CONDITIONS OF THE EXTENSIONAL ENVIRONMENT ASSOCIATED WITH 4100950
THE WORD. 4100950

THE PHRASE *PSYCHOLOGICAL CONTEXT* IS DEFINED AS THE 4100951
A. STRUCTURE OF THE LANGUAGE. 4100951
B. LANGUAGE ASSOCIATED WITH THE WORD UNDER CONSIDERATION. 4100951
C. SITUATION IN WHICH THE WORD IS USED. 4100951
*D. MENTAL ASSOCIATIONS OF THE COMMUNICATORS. 4100951
E. CONDITION ~~OF THE EXTENSIONAL ENVIRONMENT ASSOCIATED WITH~~ 4100951
THE WORD. 4100951

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THE STUDENT SHOWS KNOWLEDGE OF THE DEFINITION OF DIRECTIVE BY 0383
COMPLETING A DEFINITION. %1□

DIRECTIONS - SELECT THE BEST COMPLETION. 1

THE WORD *DIRECTIVE* MEANS A STATEMENT 4100993
A. ACCUSING SOMEONE OF A ~~PAST ERROR.~~ 4100993
B. EXHORTING SOMEONE TO MAINTAIN HIS CURRENT BEHAVIOR. 4100993
C. ABOUT THE FUTURE BEHAVIOR OF A NATIONAL ECONOMY. 4100993
*D. PROMISING A REWARD OR PUNISHMENT FOR FUTURE BEHAVIOR. 4100993

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THE STUDENT, BY RECOGNIZING *CHARACTERISTICS* AND *EXAMPLES* OF 0384
DIRECTIVES, WILL SHOW COMPREHENSION OF DIRECTIVES. %5□

DIRECTIONS - SELECT THE BEST COMPLETION. 1

MOST DIRECTIVES HAVE ..... AND ..... SANCTIONS. 4100994
A. WRONG, RIGHT 410
B. TRUE, FALSE 4100994
*C. VERBAL, BEHAVIORAL 4100994
D. RELEVANT, IRREVELANT 4100994

ALTHOUGH AN INDIVIDUAL MAY NOT BE AWARE OF SPECIFIC SANCTIONS, 4100995
SANCTIONS ARE, BY DEFINITION, 4100995
A. IMPLICIT. 4100995
*B. EXPLICIT. 4100995
C. POWERFUL. 4100995
D. WEAK. 4100995

OF THE FOLLOWING, AN EXAMPLE OF A DIRECTIVE IS 4100996
A. I LOVE MY COUNTRY. 4100996
*B. TOD IS MY FRIEND. 4100996
C. BUY WHAMO SOAP. 4100996
D. OUR HOUSE ~~IS PURPLE.~~ 4100996

OF THE FOLLOWING, THE ONE WHICH IS AN EXAMPLE OF A DIRECTIVE IS 4100997
A. AMERICA WILL BE GREAT AS LONG AS SHE MAINTAINS A POWERFUL 4100997
MILITARY. 4100997
B. ASTUTE GUM WILL PREVENT YOUR CHILD FROM HAVING MANY 4100997
~~CAVITIES.~~ 4100
*C. BOTH A AND B. 4100997
D. NEITHER A NOR B. 4100997

OF THE FOLLOWING, THE ONE WHICH IS AN EXAMPLE OF A DIRECTIVE IS 4100998
A. THIS DOG IS BROWN. 4100998
B. THIS DOG IS BEAUTIFUL. 4100998
C. THIS DOG IS A POODLE. 4100998
*D. THIS DOG SHOULD BE GROOMED. 998

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THE STUDENT CAN INFER AN IMPLICIT DIRECTIVE AND ANALYZE THE PROMISE AND SANCTIONS ASSOCIATED WITH THE DIRECTIVE BY READING A LETTER AND COMPLETING STATEMENTS ABOUT DIRECTIVES. %8□ 0385

DIRECTIONS - THE FOLLOWING PASSAGE IS PART OF A LETTER SENT TO A STUDENT WHO HAD JUST BEEN ACCEPTED AS AN UNDERGRADUATE AT A FAMOUS UNIVERSITY. READ IT CAREFULLY CHOOSE THE BEST COMPLETIONS FOR THE STATEMENTS WHICH FOLLOW. 0049

DEAR MR. CLARK,

%1□ CONGRATULATIONS ON YOUR FINE ACADEMIC RECORD, AND WELCOME TO STUDY IN THE DEPARTMENT OF ENGLISH. %2□ MOST OF OUR SUCCESSFUL ENGLISH MAJORS ATTRIBUTE A SUBSTANTIAL MEASURE OF THEIR SUCCESS TO HAVING READ A GREAT NUMBER OF WHAT ARE COMMONLY CALLED CLASSICS. %3□ ATTACHED IS A COPY OF A READING LIST REPRESENTATIVE OF THOSE CLASSICS.

%4□ AGAIN, WELCOME TO STATE UNIVERSITY. WE LOOK FORWARD TO SEEING YOU IN SEPTEMBER.

THE DIRECTIVE OF THIS PASSAGE IS 4100999
A. CONTAINED IN SENTENCE ONE. 4100999
B. CONTAINED IN SENTENCE TWO. 4100999
C. CONTAINED IN SENTENCE THREE. 4100999
D. CONTAINED IN SENTENCE FOUR. 4100999
*E. IMPLIED. 4100999

THE KEY WORD FOR DISCOVERY OF THE *DIRECTIVE* IS 4101000
A. CONGRATULATIONS. 4101000
B. ACADEMIC. 4101000
C. ENGLISH. 4101000
*D. SUCCESSFUL. 4101000
E. CLASSICS. 4101000

THE DIRECTIVE OF THE PASSAGE IS *BEST SUMMARIZED* AS 4101001
A. DO NOT COME TO COLLEGE UNTIL YOU HAVE READ MOST OF THESE 4101001
BOOKS. 4101001
B. YOU WILL NOT SUCCEED AT OUR COLLEGE UNLESS YOU READ MOST OF 4101001
THESE BOOKS. 4101001
C. YOU WILL NOT BE WELCOMED HERE IF YOU DO NOT READ MOST OF 4101001
THESE BOOKS. 4101001
D. YOUR SUCCESS IN THE ADULT WORLD DEPENDS UPON YOUR SUCCESS IN 4101001
COLLEGE. 4101001
*E. YOU HAVE A BETTER CHANCE OF SUCCEEDING IN OUR ENGLISH 4101001
DEPARTMENT BY READING THESE BOOKS. 4101001

THE PROMISE ASSOCIATED WITH THE DIRECTIVE IS 4101002
A. ADMISSION TO THE UNIVERSITY. 4101002
B. GRADUATION FROM THE UNIVERSITY. 4101002
*C. SUCCESS IN ENGLISH CLASSES. 4101002
D. A FULLER, RICHER LIFE. 4101002
E. ALL OF THESE. 4101002

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THE SANCTION GIVEN THE DIRECTIVE IS *PROBABLY*                          4101003
  A. BEHAVIORAL ONLY.                                                   4101003
  B. EQUALLY BEHAVIORAL AND VERBAL.                                     4101003
 *C. MORE VERBAL THAN BEHAVIORAL.                                       4101003
  D. MORE BEHAVIORAL THAN VERBAL.                                       4101003
  E. NONEXISTENT.                                                       4101003

GIVEN THE BEHAVIOR DEMANDED BY THE DIRECTIVE, THE LIKELIHOOD THAT       4101004
THE PREMISE WILL BE KEPT IS                                             4101004
  A. ABSOLUTELY SURE.                                                   4101004
 *B. HIGH.                                                              4101004
  C. LOW.                                                               4101004
  D. ABSOLUTELY *UN*SURE.                                               4101004

THE TWO SENTENCES WHICH SUGGEST THE DIRECTIVE *MOST COMPLETELY*         4101005
ARE                                                                     4101005
  A. ONE AND TWO.                                                       4101005
 *B. TWO AND THREE.                                                     4101005
  C. THREE AND FOUR.                                                    4101005
  D. ONE AND FOUR.                                                      4101005
  E. TWO AND FOUR.                                                      4101005

THE KEY WORDS FOR DISCOVERING THE *BEHAVIOR* ASKED FOR BY THE           4101006
DIRECTIVE ARE                                                           4101006
  A. FINE ACADEMIC REFORD.                                              4101006
  B. ATTRIBUTE...SUCCESS.                                               4101006
 *C. READ...CLASSICS.                                                   4101006
  D. ATTACHED IS A COPY.                                                4101006

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THE STUDENT DISTINGUISHES REDUNDANT EXPRESSIONS BY SELECTING               0085
THOSE THAT ARE NOT REDUNDANT.  %MB

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.               0002

WHICH OF THE FOLLOWING EXPRESSIONS IS NOT NECESSARILY REDUNDANTO        4100181
  A. UNITE TOGETHER                                                     4100181
  B. FEW IN NUMBER                                                      4100181
 *C. BRIEF SUMMARY                                                      4100181
  D. FINAL OUTCOME                                                      4100181
  E. NEW INNOVATION                                                     4100181

WHICH OF THE FOLLOWING EXPRESSIONS IS NOT NECESSARILY REDUNDANTO           0082
  A. FUNNY JOKE                                                         4100182
  B. SQUARE IN SHAPE                                                    4100182
  C. CONTINUE TO REMAIN                                                 4100182
 *D. GRADUATE STUDENT                                                   4100182
  E. ADEQUATE ENOUGH                                                    4100182

WHICH OF THE FOLLOWING EXPRESSIONS IS NOT NECESSARILY REDUNDANTO           0083
  A. FIRM CONVICTION                                                    4100183
  B. ORIGINAL SOURCE                                                    4100183
 *C. ABLE ENOUGH                                                        4100183
  D. RENEW AGAIN                                                        4100183
  E. SWALLOW DOWN                                                       4100183

WHICH OF THE FOLLOWING EXPRESSIONS IS NOT NECESSARILY REDUNDANTO           0084
  A. MORE PREFERRABLE                                                   4100184
 *B. KEENLY ATTENTIVE                                                    4100184
  C. CONTROVERSIAL ISSUES                                                4100184
  D. CONSENSUS OF OPINION                                                4100184
  E. ENTIRELY EMPTY                                                          184

WHICH OF THE FOLLOWING EXPRESSIONS IS NOT NECESSARILY REDUNDANTO            0085
  A. COMPLETELY FILLED
  B. NECESSARY REQUISITE                                                 4100185
  C. SINGULARLY UNIQUE                                                   4100185
  D. MAY POSSIBLY                                                        4100185
 *E. THIS NEXT YEAR                                                      4100185

WHICH OF THE FOLLOWING EXPRESSIONS IS NOT NECESSARILY REDUNDANTO            0086
  A. COLLABORATE TOGETHER                                                4100186
 *B. BRIGHT SUN                                                          4100186
  C. ALTERNATIVE CHOICES
  D. PENETRATE INTO                                                      4100186
  E. PAST HISTORY                                                        4100186

WHICH OF THE FOLLOWING EXPRESSIONS IS NOT NECESSARILY REDUNDANTO            0087
  A. IMPORTANT ESSENTIALS                                                4100187
  B. I REALLY BELIEVE                                                    4100187
  C. COMPARISON SHOWING DIFFERENCES                                      4100187
 *D. TRUE AMERICAN                                                       4100187
  E. JUST RECENTLY                                                       4100187


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THE STUDENT WILL SHOW KNOWLEDGE OF A TOPIC SENTENCE BY SELECTING            0345
THE DEFINITION FROM A CHOICE OF ALTERNATIVES.  %1□

DIRECTIONS - SELECT THE BEST COMPLETION.                                       1

TOPIC SENTENCE CAN BE DEFINED AS THE SENTENCE WHICH                      4100870
  A. INTRODUCES A PARAGRAPH.                                             4100870
  B. CONCLUDES A PARAGRAPH.                                              4100870
 *C. CONTAINS THE MAIN THOUGHT OF THE PARAGRAPH.                         4100870
  D. PROVIDES THE MAJOR SUPPORT OF THE PARAGRAPH.                        4100870
  E. PROVIDES TRANSITION BETWEEN PARAGRAPHS.                             4100870


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THE STUDENT, BY SELECTING THAT THE SENTENCE IS THE BASIC UNIT OF            0346
COMPLETE THOUGHT IN THE ENGLISH LANGUAGE, WILL SHOW KNOWLEDGE OF
SENTENCE STRUCTURE.  %1□

DIRECTIONS - SELECT THE BEST COMPLETION.                                       1

THE BASIC UNIT OF COMPLETE THOUGHT IN THE ENGLISH LANGUAGE IS THE        4100871
  A. WORD.                                                               4100871
  B. PHRASE.                                                             4100871
  C. CLAUSE.                                                             4100871
 *D. SENTENCE.                                                           4100871
  E. PARAGRAPH.                                                          4100871


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THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF THE BASIC TECH-               0550
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NIQUES OF ESSAY WRITING BY SELECTING APPROPRIATE DEFINITIONS AND RECOMMENDED PROCEDURES. %6□

DIRECTIONS-- SELECT THE BEST COMPLETION. 0167

AS A GENERAL *RULE OF THUMB,* THE AUTHOR OF AN ESSAY OF THE TYPE REQUIRED OF COLLEGE UNDERGRADUATES SHOULD INTRODUCE THE CENTRAL IDEA OF HIS ESSAY BY 2107

A. THE BOTTOM OF THE FIRST PAGE.
*B. THE TIME HE HAS WRITTEN 7 TO 10% OF THE TOTAL LENGTH OF THE ESSAY.
C. THE TIME HE IS HALF WAY THROUGH THE ESSAY.
D. THE TIME HE KNOWS THE READER,S ATTENTION IS FOCUSED ON WHAT WRITER HAS TO SAY.

ARISTOTLE SAID, ALL WRITING MUST HAVE A BEGINNING, A MIDDLE, AND AN END. MOST MODERN WRITERS, WHEN REFERRING TO THIS CONCEPT AS IT APPLIES TO A PARAGRAPH, USE WHICH OF THE FOLLOWING SET OF TERMSO 2108

A. LIKE ARISTOTLE, A BEGINNING, A MIDDLE, AND AN END.
B. TOPIC SENTENCE, LOGICAL ORDER, END.
*C. TOPIC SENTENCE, DEVELOPMENT, CONCLUSION OR CLINCHER STATEMENT.
D. BEGINNING OR INTRODUCTION, LOGICAL ORDER, END.

THE QUALITY CALLED COHERENCE, AS IT APPLIES TO COMPOSITION, CAN BEST BE DESCRIBED AS 2109

*A. THAT QUALITY WHICH ALLOWS ONE THOUGHT TO FOLLOW ANOTHER IN A SMOOTH MANNER.
B. THAT QUALITY WHICH CAN BE IDENTIFIED BY SINGLENESS OF THOUGHT.
C. THAT QUALITY WHICH PLACES ELEMENTS OF THE WORK IN A LOGICAL OR SEQUENTIAL ORDER.
D. THAT QUALITY WHICH CAN BEST IDENTIFIED AS THE *PROPER ORDER OF IMPORTANCE.*

THE TWO MOST POPULAR METHODS FOR CONCLUDING A SHORT PROSE ESSAY ARE 2110

A. RECAST AND FORECAST.
B. REVIEW AND POSTVIEW.
C. PREVIEW AND POSTVIEW.
*D. RECAPITULATION AND FORECAST.

PRACTICAL CRITICISM, AS A FORM OF COMPOSITION, EMPLOYS, BASICALLY, THREE STEPS. SELECT THE ANSWER WHICH BEST DESCRIBES THIS PROCESS. 2111

*A. A STATEMENT CONCERNING THE PURPOSE OF THE OBJECT IN QUESTION, FOLLOWED BY A DETAILED ANALYSIS OF THE MUTUALLY EXCLUSIVE PARTS OF THE OBJECT IN QUESTION, CONCLUDED BY A VALUE JUDGMENT CONCERNING THE INTANGIBLE WORTH OR VALUE OF THE OBJECT IN QUESTION.
B. A STATEMENT CONCERNING THE SOCIAL, ECONOMIC, OR POLITICAL FRAMEWORK OF THE OBJECT IN QUESTION, AN ANALYSIS OF THE MATERIAL SIMILAR TO THE PARTICULAR FRAMEWORK CHOSEN, AND A FORECAST CONCERNING THE ULTIMATE USE OF THIS PARTICULAR FRAMEWORK.
C. AN ESTIMATE OF THE USE FOR THE OBJECT IN QUESTION, A PROGNOSIS OF THE STRENGTHS AND WEAKNESSES OF THE OBJECT IN QUESTION, AND A DIAGNOSIS OF THE COST OF THE OBJECT IN QUESTION.
D. AN ESTIMATE CONCERNING THE MARKET FOR THE OBJECT IN QUES-

TION, A PROGNOSIS FOR THE FUTURE SALES OF THE OBJECT IN QUESTION, AND AN EXPLANATION OF THE MANUFACTURING PROCESS OF THE OBJECT IN QUESTION.

WHICH OF THE FOLLOWING IS *NOT* A MEANS OF ADDING COHERENCE TO WRITTEN MATERIALO 2112

- A. EFFECTIVE USE OF PRONOUNS AND ANTECEDENTS
- B. REPEATING IDEAS AND WORDS
- *C. USING NOUNS AT THE BEGINNING OF SENTENCES
- D. USING CONJUCTIVE ADVERBS SUCH AS *HOWEVER*

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THE STUDENT WILL SHOW HIS ABILITY TO RECOGNIZE SENTENCE EFFECTIVENESS BY SELECTING THE BEST OF THREE WAYS TO EXPRESS THE SAME THOUGHT. %7ロ 0551

DIRECTIONS-- SELECT THE CORRECT ANSWER FROM THE LIST OF ALTERNATIVES. 0168

WHICH SENTENCE IS MOST EFFECTIVEO 2113

- A. FLYING AROUND THE ROOM, I SAW THREE BATS.
- B. FLYING AROUND THE ROOM, THREE BATS WERE SEEN BY ME.
- *C. I SAW THREE BATS FLYING AROUND THE ROOM.

WHICH SENTENCE IS MOST EFFECTIVEO 2114

- A. THE SEAT WAS LARGE, AND I SPREAD OUT MY PAPERS.
- *B. SINCE THE SEAT WAS LARGE, I SPREAD OUT MY PAPERS.
- C. THE SEAT WAS LARGE, SO I SPREAD OUT MY PAPERS.

WHICH SENTENCE IS MOST EFFECTIVEO 2115

- A. THE BOOK, WHICH WAS ON THE DESK, WAS OPEN TO THE PROPER PAGE FOR TODAY,S LESSON.
- B. OPEN TO THE PROPER PAGE FOR TODAY,S LESSON, THE BOOK WAS ON THE DESK.
- *C. THE BOOK ON THE DESK WAS OPEN TO THE PROPER PAGE FOR TODAY,S LESSON.

WHICH SENTENCE IS MOST EFFECTIVEO 2116

- A. HE ALWAYS CARRIED A BAG OF PEANUTS IN HIS BRIEFCASE WHICH HE FED TO THE ELEPHANTS.
- B. IN HIS BRIEFCASE WHICH HE FED TO THE ELEPHANTS, HE ALWAYS CARRIED A BAG OF PEANUTS.
- *C. IN HIS BRIEFCASE, HE ALWAYS CARRIED A BAG OF PEANUTS WHICH HE FED TO THE ELEPHANTS.

WHICH SENTENCE IS MOST EFFECTIVEO 2117

- A. COMING IN ON THE BUS, THE SCHOOL CAN BE SEEN ON THE LEFT.
- *B. COMING IN ON THE BUS, ONE CAN SEE THE SCHOOL IF HE LOOKS TO HIS LEFT.
- C. THE SCHOOL CAN BE SEEN ON THE LEFT COMING IN ON THE BUS.

WHICH SENTENCE IS MOST EFFECTIVEO 2118

- A. YOU TURN THE LIGHTS ON WHEN IT IS DARK OUTSIDE.
- B. WHEN YOU TURN THE LIGHTS ON, IT IS DARK OUTSIDE.
- *C. WHEN IT IS DARK OUTSIDE, YOU TURN THE LIGHTS ON.

WHICH SENTENCE IS MOST EFFECTIVEO 2119

- A. IT IS RAINING OUT, AND IT IS WET, TOO.
- *B. BECAUSE IT IS RAINING OUT, IT IS WET, TOO.

E. ALTHOUGH IT IS WET OUT, IT IS RAINING, TOO.

****

THE STUDENT, BY ARRANGING SCRAMBLED SENTENCES INTO THE LOGICAL ORDER OF A PARAGRAPH, WILL SHOW KNOWLEDGE OF PARAGRAPH DEVELOPMENT AND ORGANIZATION. %6n 0397

DIRECTIONS - THE FOLLOWING SENTENCES ARE *NOT* IN LOGICAL ORDER. READ THEM AND ARRANGE THEM SO THAT THEY CONSTITUTE A PARAGRAPH. JOT DOWN THE CORRECT ARRANGEMENT BEFORE ANSWERING THE QUESTIONS. 0059

P. MATTER MAY BE THOUGHT OF AS WHAT THE PASSAGE IS ABOUT.

Q. SIMILARLY THE CASUAL OBSERVER OF THE LANGUAGE DOES NOT DISTINGUISH BETWEEN MATTER AND MEANING.

R. MEANING, HOWEVER, INCLUDES NOT ONLY WHAT THE PASSAGE IS, BUT WHY IT IS.

S. MOST PEOPLE ARE UNAWARE OF HOW INTIMATELY THE STYLE OF A PROSE PASSAGE IS BOUND UP WITH THE CONTENT.

T. GIVEN THESE DEFINITIONS, ONE IS TEMPTED TO CONCLUDE THAT THE CREATION OF MEANING IS THE RESULT OF ADDING STYLE TO SUBJECT MATTER, BUT SUCH A CONCLUSION IS ONLY SUPERFICIALLY TRUE.

THE FIRST SENTENCE OF THE PARAGRAPH IS SENTENCE 4101103
A. P. 4101103
B. Q. 4101103
C. R. 4101103
*D. S. 4101103
E. T. 4101103

THE SENTENCE WHICH FOLLOWS SENTENCE P IS 4101104
A. Q. 4101104
*B. R. 4101104
C. S. 4101104
D. T. 4101104
E. NONE. P IS THE LAST SENTENCE. 4101104

THE SENTENCE WHICH FOLLOWS SENTENCE Q IS 4101105
*A. P. 4101105
B. R. 4101105
C. S. 4101105
D. T. 4101105
E. NONE. Q IS THE LAST SENTENCE. 4101105

THE SENTENCE WHICH FOLLOWS SENTENCE R IS 4101106
A. P. 4101106
B. Q. 4101106
C. S. 4101106
*D. T. 4101106
E. NONE. R IS THE LAST SENTENCE. 4101106

THE SENTENCE FOLLOWING SENTE~~NCE S~~ IS 4101107
A. P. 4101107
*B. Q. 4101107
C. R. 4101107

```
  D. T.                                                         4101107
  E. NONE. S IS THE LAST SENTENCE.                              4101107

THE SENTENCE WHICH FOLLOWS SENTENCE T IS                        4101108
  A. P.                                                         4101108
  B. Q.                                                         4101108
  C. R.                                                            1108
  D. S.                                                         4101108
 *E. NONE. T IS THE LAST SENTENCE.                              4101108


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THE STUDENT, BY SELECTING REVISIONS FOR A PARAGRAPH WHICH WILL     0398
IMPROVE THE COMMUNICATION, BOTH IN TERMS OF THOUGHT AND
MECHANICS, WILL DEMONSTRATE COMPREHENSION OF THE MECHANICS OF THE
PARAGRAPH.  %35¤

THERE ARE SOME MISTAKES OF USAGE, SOME ERRORS IN LOGIC, AND SOME   0060
BLANK SPACES IN THE FOLLOWING PARAGRAPH. EVERY STARRED PASSAGE
%OR BLANK¤ IN THE PARAGRAPH HAS A NUMBER WHICH CORRESPONDS TO
THE NUMBER OF A QUESTION. SELECT THE CORRECT ANSWER THAT IN-
CREASES THE EFFECTIVENESS OF THE TOTAL COMMUNICATION.
                                                                4101109
                          1              2                      4101109
  %I¤ THE ONLY HOPE FOR THE *SURVIIAL* OF %DEMOCRESY* IN AMERICA    1109
      3                   4                                     4101109
IS THE *ABOLISHMENT* OF THE *ELECTORIAL COLLEGE*. %II¤ IT IS    4101109
CERTAINLY TRUE THAT THE FOUNDING FATHERS INTENDED THIS          4101109
            5                                   6               4101109
INSTITUTION, *HOWEVER* THE FOUNDING FATHERS WERE *FALIBLE, AND  4101109
                                                       7        4101109
IN THIS CASE THEY MADE A MISTAKE.%III¤ THE CURRENT *PRESIDENTIAL*  4101109
8                                                     9         4101109
*CONTEST* IS A CASE IN POINT. %IV¤ IF THE THIRD PARTY *CANIDATE*   4101109
                                            10                  4101109
WINS A NUMBER OF KEY STATES, THE DECISION *FOR* SELECTING THE   4101109
                                     11                         4101109
PRESIDENT COULD BE THROWN INTO THE *HOUSE OF REPRESENTATIVES*,  4101109
12                  13                                  14      4101109
*MOST* CERTAINLY THE *HOUSE* WOULD SELECT ONE OF THE *NOMINES* OF  4101109
                15           16                                 4101109
THE MAJOR PARTIES ..... AND THE *PEOPLES* WILL WOULD NOT BE     4101109
                                 17                             4101109
REALIZED. %V¤ ASSOCIATED WITH *IT* IS THE UNIT RULE AND THE     4101109
              18                                                4101109
FACT THAT THE *ELECTERS* ARE NOT BOUND TO VOTE FOR THE MAN WHO  4101109
19                              20         21                   4101109
*RECEIVES* THE MAJORITY OF THE *VOTE* IN *THEIR* STATE. %VI¤ FOR  4101109
                          22                                    4101109
THESE AND OTHER REASONS *IT IS TIME* FOR AMERICA TO CHANGE THE  4101109
    23                24              25                        4101109
WAY *SHE* SELECTS *HER* PRESIDENT *0¤                           4101109

1.                                                              4101109
  A. SURVIVEL                                                   4101109
 *B. SURVIVAL                                                   4101109
  C. SERVIVLE                                                   4101109
  D. SIRVIVEL                                                   4101109
  E. LEAVE AS IS                                                4101109
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```
2.                                                              4101110
 *A. DEMOCRACY                                                  4101110
  B. DEMOCRICY                                                  4101110
  C. DEMOCRECY                                                  4101110
  D. DEMOCRASY                                                  4101110
  F. LEAVE AS IS                                                4101110

3.                                                              4101111
  A. ABOLITION                                                  4101111
  B. ABOLITING                                                  4101111
  C. ABOLISHING                                                 4101111
  D. DESTRUCTION                                                4101111
 *E. LEAVE AS IS                                                4101111

4.                                                              4101112
  A. ELECTORIAL COLLEGE                                         4101112
  B. ELECTORIAL COLLEGE %CAPITALIZED¤                           4101112
 *C. ELECTORAL COLLEGE                                          4101112
  D. ELECTORAL COLLEGE %CAPITALIZED¤                            4101112
  E. LEAVE AS IS                                                4101112

5.                                                              4101113
  A. YET                                                        4101113
  B. STILL                                                      4101113
  C. SINCE                                                      4101113
 *D. BUT                                                        4101113
  E. LEAVE AS IS                                                4101113

6.                                                              4101114
  A. FALLABLE                                                   4101114
  B. FALABLE                                                    4101114
  C. FALLERLE                                                   4101114
 *D .FALLIBLE                                                   4101114
  E. LEAVE AS IS                                                4101114

7.                                                              4101115
  A. PRESIDENTAIL                                               4101115
  B. PRESIDENTAL                                                4101115
  C. PRESIDENTIL                                                4101115
  D. PRESIDENTALL                                               4101115
 *E. LEAVE AS IS                                                4101115

8.                                                              4101116
  A. CONTESTING                                                 4101116
  B. CONTEST %CAPITALIZED¤                                         1116
  C. BATTLE                                                     4101116
  D. ELECTION                                                   4101116
 *E. LEAVE AS IS                                                4101116

9.                                                              4101117
  A. CANIDATE %CAPITALIZED¤                                     4101117
  B. CANTIDATE                                                  4101117
 *C. CANDIDATE                                                  4101117
  D. NOMINE                                                     4101117
  E. LEAVE AS IS                                                4101117

10.                                                             4101118
  A. TO                                                         4101118
 *B. OF                                                         4101118
  C. ABOUT                                                      4101118
  D. IN                                                         4101118
 E. LEAVE AS IS                                    4101118

1.                                                 4101119
 A. HOUSE OF REPRESENATIVES                        4101119
 B. HOUSE OF REPRESENTITIVES                       4101119
 C. HOUSE OF REPERSENTATIVES                       4101119
 D. HOUSE OF REPERESENATIVES                       4101119
*E. LEAVE AS IS                                    4101119

2.                                                 4101120
 A. , MOST                                         4101120
 B. , ALMOST                                       4101120
 C. . ALMOST                                       4101120
*D. . MOST                                         4101120
 E. LEAVE AS IS                                    4101120

3.                                                 4101121
 A. HOUSE OF REPERESENATIVES                       4101121
 B. HOUSE OF REPRESENATIVES                        4101121
 C. HOUSE OF REPRESENTATIVES                       4101121
 D. PRESIDENT                                      4101121
*E. LEAVE AS IS                                    4101121

4.                                                 4101122
*A. NOMINEES                                       4101122
 B. NOMENEES                                       4101122
 C. NOMANEES                                       4101122
 D. CANIDATES                                      4101122
 E. LEAVE AS IS                                    4101122

5.                                                 4101123
 A. . %OMIT AND□                                   4101123
*B. SEMI-COLON                                     4101123
 C. ,                                              4101123
 D. COLON                                          4101123
 E. LEAVE AS IS                                    4101123

6.                                                 4101124
 A. PEOPLES,ES                                     4101124
 B. PEOPLES,                                       4101124
 C. PEOPLES,S                                      4101124
*D. PEOPLE,S                                       4101124
 E. LEAVE AS IS                                    4101124

7.                                                 4101125
 A. OMIT COMMA                                     4101125
 B. THEM                                              1125
*C. THIS WEAKNESS                                     1125
 D. THAT,                                          4101125
 E. LEAVE AS IS                                    4101125

8.                                                 4101126
 A. ELECTARS                                       4101126
 B. ELECTERS                                       4101126
 C. THE MEMBERS OF THE BODY                        4101126
*D. ELECTORS                                       4101126
 E. LEAVE AS IS                                    4101126

9.                                                 4101127
 A. RECIEVES                                       4101127
 B. GETS                                           4101127
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  C. OBTAINS                                                          4101127
  D. WINS                                                             4101127
 *E. LEAVE AS IS                                                      4101127

 20.                                                                  4101128
  A. VOTES                                                            4101128
  B. VOTES CAST                                                       4101128
  C. VOTES WHICH ARE CAST                                             4101128
  D. POPULAR VOTE                                                     4101128
 *E. LEAVE AS IS                                                      4101128

 21.                                                                  4101129
  A. HIS                                                              4101129
  B. THERE                                                            4101129
  C. THEY,RE                                                          4101129
  D. THE                                                              4101129
 *E. LEAVE AS IS                                                      4101129

 22.                                                                  4101130
  A. NOW THE TIME IS                                                  4101130
 *B. , IT IS TIME                                                     4101130
  C. , NOW IS THE TIME                                                4101130
  D. NOW IS THE TIME                                                  4101130
  E. LEAVE AS IS                                                      4101130

 23.                                                                  4101131
  A. HE                                                               4101131
  B. THEY                                                             4101131
  C. IT                                                               4101131
  D. WE                                                               4101131
 *E. LEAVE AS IS                                                      4101131

 24.                                                                  4101132
  A. THERE                                                            4101132
  B. HIS                                                              4101132
  C. ITS                                                              4101132
  D. THEIR                                                            4101132
 *E.LEAVE AS IS                                                       4101132

 25.                                                                  4101133
 *A. .                                                                4101133
  B. DASH %AND COMPLETE THE THOUGHT¤                                  4101133
  C. , %AND COMPLETE THE THOUGHT¤                                     4101133
  D. SEMI-COLON %AND ADD A CLAUSE¤                                    4101133
  E. LEAVE AS IS                                                      4101133

SENTENCE I IS A ..... TOPIC SENTENCE BECAUSE .....                    4101134
 *A. GOOD...IT GRIPS THE READER WITH A CALL TO SPECIFICACTION.        4101134
  B. GOOD...IT DOES NOT RESORT TO EMOTIONAL APPEAL.                   4101134
  C. BAD...IT IS EMOTIONAL.                                           4101134
  D. BAD...SPECIFIC METHODS ARE NOT SUGGESTED.                        4101134

THE PHRASE THAT MAKES SENTENCE I SOMEWHAT OF AN EXAGGERATION IS       4101135
 *A. ONLY HOPE.                                                       4101135
  B. SURVIVAL OF DEMOCRACY.                                              1135
  C. ABOLISHMENT.                                                     4101135
  D. ELECTORIAL COLLEGE.                                              4101135

THE MENTIONING OF *THE FOUNDING FATHERS* IN SENTENCE II HAS THE       4101136
EFFECT OF                                                             4101136
  A. APPEALING TO CONVENTIONAL AMERICAN PATRIOTISM.                   4101136
  B. INTRODUCING AN IRRELEVANT ISSUE INTO THE PASSAGE.                  4101136
 *C. INCREASING THE ARGUMENTATIVE TONE OF THE PASSAGE.                  4101136
  D. ALL OF THESE.                                                      4101136

THE POETIC DEVICE USED IN SENTENCE II IS                                4101137
 *A. ALLITERATION.                                                      4101137
  B. ONOMATAPOEIA.                                                      4101137
  C. SIMILE.                                                            4101137
  D. METAPHOR.                                                          4101137
  E. ASSONANCE.                                                         4101137

SENTENCES III AND IV                                                    4101138
  A. INTRODUCE IRRELEVANT MATERIAL.                                     4101138
 *B. OFFER PARTICULAR SUPPORT.                                          4101138
  C. CONTRADICT THE ARGUMENT.                                           4101138
  D. BEG THE QUESTION.                                                  4101138

WHAT RELATIONSHIP DOES SENTENCE V BEAR TO SENTENCES III AND IVO         4101139
  A. CONTRADICTS THEM                                                   4101139
 *B. CONTINUES THE SUPPORT                                              4101139
  C. MAKES A NEW ASSERTION                                              4101139
  D. DEFINES THE LIMIT OF THE ARGUMENT.                                 4101139

SENTENCE VI RESTATES, IN A SLIGHTLY MODIFIED FORM, SENTENCE             4101140
 *A. I.                                                                 4101140
  B. II.                                                                4101140
  C. III.                                                               4101140
  D. IV.                                                                4101140
  E. V.                                                                 4101140

LOGICALLY, THE MOST QUESTIONABLE PART OF SENTENCE VI IS                 4101141
  A. *FOR THESE AND OTHER REASONS*                                      4101141
 *B. *AND OTHER REASONS*                                                4101141
  C. *IT IS TIME*                                                       4101141
  D. *FOR AMERICA TO CHANGE*                                            4101141
  E. *THE WAY SHE SELECTS HER PRESIDENT.*                               4101141

THIS PASSAGE IS ..... ORGANIZED.                                        4101142
  A. INDUCTIVELY                                                        4101142
 *B. DEDUCTIVELY                                                        4101142
  C. SPATIALLY                                                          4101142
  D. CHRONOLOGICALLY                                                    4101142

THE MOST GLARING LOGICAL WEAKNESS OF THIS PASSAGE IS                    4101143
  A. THE FALSE STATEMENTS OF FACT.                                      4101143
 *B. THE INCOMPLETENESS.                                                4101143
  C. THE ASSUMPTION OF CAUSALITY.                                       4101143
  D. THE *POST HOC*, *ERGO PROPTER HOC* ERRORS.                         4101143

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THE STUDENT WILL ANALYZE AN AUTHORS TONE %HIS ATTITUDE TOWARD HIS          0435
SUBJECTπ BY IDENTIFYING THE IMPLIED ATTITUDES IN SENTENCES
SELECTED FROM A SPECIMEN AFTER THE STUDENT HAS READ, BUT NOT
DISCUSSED, THE ESSAY *GOOD AND BAD LANGUAGE* BY STEPHEN
LEACOCK.  %3π

DIRECTIONS - MARK THE LETTER ON THE ANSWER SHEET FOR THE CORRECT           0065
             COMPLETION OF THE STATEMENT FOLLOWING EACH QUOTED
             SENTENCE FROM THE ESSAY *GOOD AND BAD LANGUAGE* BY
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          STEPHEN LEACOCK.                                                  4101332

*A LOT OF ENGLISH SLANG WORDS ARE JUST ABBREVIATIONS.*                        1333

LEACOCKS ATTITUDE IS THAT ENGLISH SLANG IS                                 4101333
                                                                           4101333
  A. VERY CREATIVE.                                                        4101333
  B. REALLY PRACTICAL.                                                     4101333
 *C. RATHER UNIMAGINATIVE.                                                 4101333
  D. PARTICULARLY TIME-SAVING.                                             4101333

*BUT IT %ENGLISH SLANG¤ IS ONLY TWILIGHT AS COMPARED WITH SUCH                1334
AMERICAN EFFECTS AS *LOUNGE-LIZARD*, *RUBBER-NECK*, *SUGAR-                4101334
DADDY*, *TANGLE-FOOT*, AND *PIECE OF CALICO*.*                             4101334
                                                                           4101334
LEACOCK BELIEVES THAT THE STARRED TERMS ARE                                4101334
                                                                           4101334
 *A. IMAGINATIVE.                                                          4101334
  B. ABSURD.                                                               4101334
  C. HUMOROUS.                                                             4101334
  D. CONTRIVED.                                                            4101334

*A GLANCE AT ANY OF COOPERS FAMOUS SEA STORIES WILL REVEAL SUCH                1335
TERRIBLE PROFANITY AS *D---L*, APPARENTLY HINTING AT DEVIL, AND            4101335
*D---E*, WHICH MAY BE INTERPRETED WITH A THRILL AS DAMME.*                 4101335
                                                                           4101335
LEACOCKS USE OF *TERRIBLE* REVEALS HIS                                     4101335
  A. OBJECTIVITY.                                                          4101335
 *B. AMUSEMENT.                                                            4101335
  C. CONDEMNATION.                                                         4101335
  D. DISPLEASURE.                                                          4101335


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THE STUDENT WILL DEMONSTRATE HIS ABILITY TO ASSESS THE MEANING OF             0538
A PARAGRAPH BY SELECTING THE STATEMENT WHICH ACCURATELY RESTATES
AN IDEA CONTAINED IN THE PARAGRAPH.  %2¤

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.                  0002

WE CANNOT OBTAIN THE CORRECT ANSWER TO OUR PROBLEMS TODAY BY               4101315
AVERAGING OPPOSING VIEWPOINTS, ANY MORE THAN SURGEONS WHO FAIL TO          4101315
AGREE ON A DIAGNOSIS CAN SETTLE THE ISSUE BY OPERATING ON SOME-            4101315
ONE. WE ARE EITHER RIGHT OR WRONG, AND WE CANNOT RISK BEING                   1315
WRONG.                                                                        1315
                                                                           4101315
  A. THE WRITER IMPLIES THAT A PROBLEM CANNOT BE UNDERSTOOD IN             4101315
     TERMS OF BLACK OR WHITE. THERE ARE SHADES OF GRAY INVOLVED.           4101315
  B. THE WRITER IMPLIES THAT SCIENTISTS OUGHT TO ASSUME AN INTER-          4101315
     MEDIATE POSITION.                                                     4101315
 *C. THE WRITER IMPLIES THAT MODERN SOCIETY CAN AFFORD ONLY ONE            4101315
     STRATEGIC PLAN.                                                       4101315
  D. THE WRITER IMPLIES THAT MODERN SOCIETY ACCEPTS ANY                    4101315
     COMPROMISE WHICH WILL AVOID A TRAGEDY.                                4101315

IT IS PAINFUL TO HEAR RELATIVELY CULTURED PEOPLE SPEAK CONCERNING          4101316
THE MOST ELEMENTARY PROBLEMS OF THE DAY. THEY SEEM LIKE ROUGH              4101316
FARMHANDS TRYING WITH THICK, CLUMSY FINGERS TO PICK UP A NEEDLE            4101316
LYING ON A TABLE.                                                          4101316
                                                                           4101316
```

A. THE WRITER CONTENDS FARMHANDS ARE NOT CAPABLE OF UNDER- 4101316
STANDING THE FINER POINTS OF A PROBLEM. 4101316
B. THE WRITER CONTENDS THAT NEITHER THE CULTURED NOR THE 4101316
ILLITERATE ARE RESPONDING TO THE GREAT NEEDS OF THE DAY. 4101316
*C. THE WRITER CONTENDS THAT THE CULTURED PEOPLE TODAY ARE 4101316
DISCUSSING MERE TRIVIA. 4101316
D. THE WRITER CONTENDS THAT THE CULTURED ARE REALLY CLODS AT 4101316
HEART. 4101316

REFERENCE

THE STUDENT WILL SHOW KNOWLEDGE OF THE USE OF REFERENCES IN A 0395
LIBRARY BY COMPLETING ITEMS BASED ON THE FUNCTIONS OF THE CARD
CATALOG, DEWEY DECIMAL SYSTEM, READERS GUIDE, REFERENCE BOOKS,
INDEXES, AND COPYRIGHT DATES. %7□

DIRECTIONS - SELECT THE BEST COMPLETION. 1

THE CARD CATALOG CLASSIFIES ALL THE BOOKS IN THE LIBRARY BY 4101079
A. TITLE. 4101079
B. AUTHORS NAME. 4101079
C. SUBJECT MATTER. 4101079
*D. ALL OF THESE. 4101079

FICTIONAL WORKS ARE ARRANGED ON THE SHELVES 4101080
A. ALPHABETICALLY ACCORDING TO TITLE. 4101080
*B. ALPHABETICALLY ACCORDING TO AUTHOR. 4101080
C. IN THE SAME SUBJECT-MATTER GROUPS AS NON-FICTION. 4101080
D. ACCORDING TO COPYRIGHT DATE. 4101080
E. ACCORDING TO DATE OF ACQUISITION. 4101080

BIOGRAPHIES ARE ARRANGED ON THE SHELF IN THEIR PROPER DECIMAL 4101081
CLASSIFICATION 4101081
*A. ALPHABETICALLY ACCORDING TO PERSON WHOSE LIFE IT IS. 4101081
B. ALPHABETICALLY ACCORDING TO AUTHOR. 4101081
C. ACCORDING TO COPYRIGHT DATE. 4101081
D. ACCORDING TO DATE OF ACQUISITION. 4101081

THE FIRST PLACE TO LOOK FOR INFORMATION ABOUT THINGS HAPPENING 4101082
CURRENTLY IS IN THE 4101082
A. CARD CATALOG. 4101082
B. MAGAZINE COLLECTION. 4101082
*C. READERS GUIDE. 4101082
D. ENCYCLOPEDIA. 4101082

YOU ARE LIKELY TO FIND ALL OF THE FOLLOWING IN THE REFERENCE 4101083
SECTION OF A LIBRARY *EXCEPT* 4101083
*A. *BILLY BUDD* BY HERMAN MELVILLE. 4101083
B. AN ATLAS. 4101083
C. A DICTIONARY OF LITERARY TERMS. 4101083
D. *TWENTIETH CENTURY AMERICAN AUTHORS*. 4101083
E. *ENCYCLOPEDIA BRITANNICA*. 4101083

ASSUMING THE CARD CATALOG HAS LED YOU TO A GROUP OF BOOKS WHICH 4101084
MIGHT HELP YOU IN YOUR INVESTIGATION, THE NEXT STEP IS TO 4101084
A. CHECK THE BOOKS OUT. 4101084

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  . READ ENOUGH OF EACH BOOK TO DETERMINE IF IT WILL BE USEFUL.         4101084
 *C. SCAN THE TABLE OF CONTENTS OF THE BOOKS.                              1084
  D. ASK THE LIBRARIAN WHICH BOOKS ARE VALUABLE.                        4101084

THE COPYRIGHT DATE OF A BOOK IS                                         4101085
  A. ALWAYS AN IMPORTANT CONSIDERATION.                                 4101085
 *B. IMPORTANT WHEN THE INFORMATION YOU SEEK IS TECHNICAL.              4101085
  C. IMPORTANT, ESPECIALLY IN FICTIONAL BOOKS.                          4101085
  D. IMPORTANT, ESPECIALLY IN ALL NON-FICTION.                          4101085
  E. NEVER AN IMPORTANT CONSIDERATION.                                  4101085

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GRAMMAR

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THE STUDENT, BY IDENTIFYING THE INDEPENDENT CLAUSE OF A COMPLEX            0349
SENTENCE, WILL SHOW COMPREHENSION OF SENTENCE STRUCTURE.  %1¤

DIRECTIONS - SELECT THE BEST COMPLETION.                                      1

INSTRUCTIONS -      READ THE FOLLOWING SENTENCE.                        4100877
                                                                        4100877
ALTHOUGH WE CONSIDERED THE POSSIBILITY OF WORKING STRAIGHT              4100877
THROUGH THE NIGHT, WE DECIDED IT WOULD BE MORE SENSIBLE TO QUIT         4100877
AT TEN BECAUSE THE TEMPERATURE WAS FALLING AND WE HAD TO GET UP         4100877
AT FIVE A. M.                                                           4100877
                                                                        4100877
THE INDEPENDENT CLAUSE OF THIS SENTENCE IS                              4100877
  A. WE CONSIDERED THE POSSIBILITY OF WORKING STRAIGHT THROUGH          4100877
     THE NIGHT.                                                         4100877
  B. WE DECIDED.                                                        4100877
 *C. WE DECIDED IT WOULD BE MORE SENSIBLE TO QUIT AT TEN.               4100877
  D. THE TEMPERATURE WAS FALLING.                                       4100877
  E. WE HAD TO GET UP AT FIVE A. M.                                     4100877

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THE STUDENT, BY IDENTIFYING THE SUBORDINATE ELEMENTS OF A COMPLEX          0350
SENTENCE AND THE KIND AND EXTENT OF QUALIFICATION THESE ELEMENTS
PROVIDE THE ELEMENTS OF THE INDEPENDENT CLAUSE, WILL SHOW
COMPREHENSION OF SENTENCE STRUCTURE.  %6¤

THE MAN WHO SERVES HIS COUNTRY WELL LEAVES A LEGACY OF WHICH HIS           0100
CHILDREN CAN BE PROUD, BUT HE WHO NEGLECTS HIS PATRIOTIC OBLI-
GATIONS WEAKENS THE MORAL FIBER OF THE CIVILIZATION THAT HAS
SHELTERED HIM, AND HIS CHILDREN AND HIS CHILDRENS CHILDREN LIVE
IN PERPETUAL SHAME.

THE *FIRST* SUBORDINATE CLAUSE TO APPEAR IN THIS SENTENCE IS            4100878
  A. THE MAN WHO SERVES.                                                4100878
 *B. WHO SERVES HIS COUNTRY WELL.                                       4100878
  C. OF WHICH HIS CHILDREN CAN BE PROUD.                                4100878
  D. BUT HE WEAKENS THE MORAL FIBER OF THE CIVILIZATION.                4100878
  E. THAT HAS SHELTERED HIM.                                            4100878
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THE *LAST* SUBORDINATE CLAUSE OF THIS SENTENCE IS                        4100879
  A. HIS CHILDREN AND HIS CHILDRENS CHILDREN LIVE IN PERPETUAL           4100879
     SHAME.                                                              4100879
  B. WHO NEGLECTS HIS PATRIOTIC OBLIGATIONS.                             4100879
  C. HE WHO NEGLECTS HIS PATRIOTIC OBLIGATIONS WEAKENS THE MORAL         4100879
     FIBER OF THE CIVILIZATION.                                          4100879
 *D. THAT HAS SHELTERED HIM.                                             4100879
  E. WHO SERVES HIS COUNTRY WELL.                                        4100879

THE CLAUSE*WHO SERVES HIS COUNTRY WELL* MODIFIES                         4100880
 *A. MAN.                                                                4100880
  B. LEAVES.                                                             4100880
  C. LEGACY.                                                             4100880
  D. CHILDREN.                                                           4100880
  E. HE.                                                                 4100880

THE CLAUSE *WHO NEGLECTS HIS PATRIOTIC OBLIGATIONS* MODIFIES             4100881
  A. MAN.                                                                4100881
  B. CHILDREN.                                                           4100881
 *C. HE.                                                                 4100881
  D. HIS.                                                                4100881
  E. SHAME.                                                              4100881

EVERY SUBORDINATE CLAUSE IN THE SENTENCE PROVIDES INFORMATION            4100882
THAT IS                                                                  4100882
  A. ILLUSTRATIVE OF THE PURPOSE OF THE INDEPENDENT CLAUSES AND          4100882
     UNESSENTIAL TO THE MEANING OF THE INDEPENDENT CLAUSES.              4100882
 *B. ESSENTIAL TO THE MEANING OF THE INDEPENDENT CLAUSES.                4100882
  C. IRRELEVANT TO AND DISTRACTING FROM THE MEANING OF THE               4100882
     INDEPENDENT CLAUSES.                                                4100882
  D. ONLY CASUALLY RELATED TO THE MEANING OF THE INDEPENDENT             4100882
     CLAUSE.                                                             4100882
  E. INDEPENDENT OF THE MEANING OF THE INDEPENDENT CLAUSES.               4100882

THE CLAUSE *HIS CHILDREN AND HIS CHILDRENS CHILDREN LIVE IN              4100883
PERPETUAL SHAME* MODIFIES                                                4100883
  A. HIM.                                                                4100883
  B. MAN.                                                                4100883
  C. CIVILIZATION.                                                       4100883
  D. THE WHOLE IDEA OF THE FIRST TWO INDEPENDENT CLAUSES.                4100883
 *E. NO ELEMENT OF THIS SENTENCE.                                        4100883

**********************************************************************************

THE STUDENT WILL SHOW KNOWLEDGE OF A SUBORDINATE ELEMENT BY                 0351
COMPLETING THE DEFINITION OF THE TERM AS IT IS USED IN
CONVENTIONAL GRAMMAR.  %10

DIRECTIONS - SELECT THE BEST COMPLETION.                                       1

A SUBORDINATE ELEMENT OF A SENTENCE IS ONE THAT                          4100884
  A. IS CONTAINED IN THE INDEPENDENT CLAUSE.                             4100884
  B. REVEALS THE MAIN IDEA OF THE SENTENCE.                              4100884
 *C. RESTRICTS THE MEANING OF ANOTHER ELEMENT.                           4100884
  D. PROVIDES EXAMPLES OF THE MAIN ARGUMENT.                             4100884
  E. PROVIDE ILLUSTRATION OF THE SUBSTANTIVE IDEA.                       4100884

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THE STUDENT WILL SHOW COMPREHENSION OF SENTENCE RECASTING BY
SPECIFYING A GIVEN SENTENCE ACCORDING TO VARIOUS METHODS. %9n 0396

READ THE FOLLOWING SENTENCE. 58

THE BOY WALKED.

ITEMS *ONE* THROUGH *TEN* REFER TO THIS SENTENCE. BE SURE TO COME
BACK TO THE ORIGINAL TO DO YOUR RECASTING. *BE SURE TO MAKE ONLY
THE REVISION CALLED FOR.*

IF ONE WERE TO SPECIFY THE SENTENCE BY SUBSTITUTING A TERM FOR 4101093
THE SUBJECT, THE SENTENCE MIGHT READ 4101093
A. THE TALL BOY WALKED. 4101093
*B. ARTHUR WALKER. 4101093
C. THE WALKED HOME. 4101093
D. THE BOY SAUNTERED. 4101093
E. THE TALL BOY SAUNTERED. 4101093

IF ONE WERE TO SPECIFY THE SENTENCE BY PRECEDING THE SUBJECT WITH 4101094
A SERIES OF ONE-WORD ADJECTIVAL MODIFIERS, THE SENTENCE MIGHT 4101094
READ 4101094
A. THE TALL BOY WALKED. 4101094
B. A TALL BOY WALKED. 4101094
*C. THE TALL, STRONG, BRAVE BOY WALKED. 4101094
D. THE TALL, BRAVE BOY STRODE FORWARD. 4101094

IF THE SENTENCE WERE REVISED BY SUBSTITUTING A MORE SPECIFIC 4101095
VERB, IT MIGHT READ 4101095
A. THE TALL BOY WALKED. 4101095
B. ARTHUR WALKED QUICKLY. 4101095
*C. THE BOY SCAMPERED. 4101095
D. ARTHUR STUMBLED HOME. 4101095

IF ONE WERE TO LIMIT THE SUBJECT WITH A NONRESTRICTIVE SUBORDINATE CLAUSE, THE SENTENCE MIGHT READ 4101096 4101096
SENTENCE MIGHT READ 4101096
A. THE TALL HUNGRY BOY RAN HOME. 4101096
*B. THE BOY, WHO WAS TALL, WALKED. 4101096
C. ARTHUR, MY BEST FRIEND, WALKED. 4101096
D. THE BOY, MY WORST ENEMY, WALKED. 4101096

IF WE WANTED TO OPPOSE A CO-ORDINATE IDEA TO THE PRESENT IDEA, 4101097
THE SENTENCE MIGHT READ 4101097
A. THE BOY WALKED, AND HIS SISTER RAN. 4101097
B. THE BOY, WHO WAS WALKING, IS HERE. 4101097
*C. THE BOY WALKED, BUT HE WAS EARLY. 4101097
D. THE TALL, STRONG BOY WALKED QUICKLY HOME. 4101097

IF ONE WERE TO INSERT AN ADVERBIAL CLAUSE IN THE NORMAL 4101099
POSITION, THE SENTENCE MIGHT READ 4101099
*A. THE BOY WALKED, ALTHOUGH HE FELT LIKE RUNNING. 4101099
B. ALTHOUGH HE FELT LIKE RUNNING, THE BOY WALKED. 4101099
C. THE BOY WALKED WITH GREAT DETERMINATION. 4101099
D. WITH GREAT DETERMINATION, THE BOY WALKED. 4101099

IF THE SENTENCE WERE TRANSFORMED TO A QUESTION BY ADDING ONE 4101100
WORD AND SHIFTING THE ORIGINAL WORDS AROUND, THE NEW WORD 4101100
WOULD BE 4101100
A. IS. 4101100

```
  [illegible]                                                          4101100
  C. WALKING.                                                          4101100
 *D. DID.                                                              4101100

IF THE SENTENCE WERE CHANGED TO A COMMAND, THE VERB WOULD BECOME       4101101
 *A. WALK.                                                             4101101
  B. START.                                                            4101101
  C. WALKED.                                                           4101101
  D. WALKING.                                                          4101101

IF ONE WERE TO NAME THE SUBJECT, QUALIFY THE SUBJECT WITH AN           4101102
APPOSITIVE, SPECIFY THE VERB, AND QUALIFY THE VERB WITH TWO            4101102
SUBORDINATE CLAUSES, THE SENTENCE MIGHT READ                           4101102
  A. ARTHUR CLARK, WHO IS MY FRIEND, STUMBLED DOWN THE STAIRS          4101102
     AND OUT OF THE HOUSE.                                             4101102
  B. THE BOY AND HIS SISTER, BOTH SENIORS AT STATE UNIVERSITY,         4101102
     WERE RUNNING DOWN THE STREET SHOUTING AT THE TOPS OF THEIR        4101102
     VOICES.                                                           4101102
  C. ARTHUR, DRUNK WITH POWER, WEAVED AND BOBBED AS IF HE WERE         4101102
     FIGHTING FOR THE WORLD CHAMPIONSHIP.                              4101102
 *D. JIM REDMAN, THE WORLDS WORST ATHLETE, SLIPPED WHEN A PATCH        4101102
     OF ICE APPEARED AND A DOG RAN ACROSS HIS PATH.                    4101102


*****************************************************************************

THE STUDENT WILL SHOW KNOWLEDGE OF ADJECTIVES, ADVERBS, AND NOUNS BY     0489
LABELING SELECTED WORDS AS ONE OF THEM.  %25□

DIRECTIONS - IN THE PARAGRAPH BELOW, CLASSIFY EACH UNDERLINED            0122
             WORD AS ONE OF THE FOLLOWING.

  A. ADJECTIVE
  B. ADVERB
  C. NOUN
  D. NONE OF THE ABOVE

THE *CAREFULLY* *TRAINED* *SOLDIER* WILL *NOT* FIRE HIS                4101809
       1            2          3            4                          4101809
*DANGEROUS* *WEAPON* *FOOLISHLY*. HE WILL *RECOGNIZE* HIS *MORAL□      4101809
     5           6        7                    8              9        4101809
*AND* *POLITICAL* *RESPONSIBILITY*. I *INCLUDE* THE *POLITICAL*        4101809
 10       11             12               13            14             4101809
RESPONSIBILITY *BECAUSE* EVEN THE *LONELIEST* *GUARD* IN THE           4101809
                  15                  16         17                    4101809
*FARTHEST* *OUTPOST* *EASILY* COULD BEGIN AN *UNBELIEVEABLY*           4101809
    18         19        20                        21                  4101809
*CRUEL* *WAR* IF HE FAILED TO HOLD FIRE AS LONG AS HOLDING FIRE        4101809
   22     23                                                           4101809
REMAINS A *SENSIBLE* *POSSIBILITY*.                                    4101809
              24           25                                          4101809
                                                                       4101809
1.  *B                                                                 4101809

2.  *A                                                                    1810

3.  *C                                                                    1811

4.  *B                                                                 4101812

5.  *A                                                                 4101813
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6.	*C	4101814
7.	*B	4101815
8.	*D	4101816
9.	*A	4101817
10.	*D	4101818
11.	*A	4101819
12.	*C	4101820
13.	*D	4101821
14.	*A	4101822
15.	*D	4101823
16.	*A	4101824
17.	*C	4101825
18.	*A	4101826
19.	*C	4101827
20.	*B	4101828
21.	*B	4101829
22.	*A	4101830
23.	*C	4101831
24.	*A	4101832
25.	*C	4101833

****

THE STUDENT WILL SHOW KNOWLEDGE OF PREPOSITIONAL PHRASES BY SELECTING LABELS FOR THEM IN A GIVEN PARAGRAPH. %7□ 0490

DIRECTIONS - READ THE FOLLOWING PARTIAL PARAGRAPH. AFTER IT ARE SEVERAL LIST OF WORD-GROUPS TAKEN FROM IT. OF EACH LIST, ONE WORD-GROUP IS A PREPOSITIONAL PHRASE. SELECT THE LETTER OF THE CORRECT PREPOSITIONAL PHRASE. 0123

THE SQUARE OF THE HYPOTENUSE OF A RIGHT TRIANGLE EQUALS, IN EVERY CASE, THE COMBINED SQUARES OF THE OTHER TWO SIDES OF THE TRIANGLE. WHAT SEEMS TO BE A PIECE OF GIBBERISH IS EASIER TO SEE IN PICTURES THAN IN WORDS. TO SEE IT, DRAW A TRIANGLE WITH ONE RIGHT ANGLE. NEXT DRAW A SQUARE WITH THE TRIANGLES HYPOTENUSE AS ONE SIDE OF THE SQUARE. NOW, YOU HAVE WHAT LOOKS LIKE A PICTURE OF AN ENVELOPE. ACTUALLY, YOU HAVE SQUARED THE HYPOTENUSE OF THE RIGHT TRIANGLE. NOW, DRAW ANOTHER SQUARE ON ONE OF THE OTHER

SIDES OF THE TRIANGLE. IT IS A BIT SMALLER, ISN,T ITO NOW, SQUARE THE TRIANGLES THIRD SIDE. BY THE WAY, DO YOU REMEMBER HOW TO FIGURE THE AREA OF A SQUAREO FIGURE THE AREA OF ONE OF THE TWO SMALLER SQUARES. NOW FIGURE THE AREA OF THE OTHER SMALL SQUARE. ARE YOU BEGINNING TO SEE WHAT IS HAPPENINGO CAN YOU FINISH THIS PROOF OF THE IDEA WITH WHICH WE BEGANO

*A. OF THE HYPOTENUSE 4101834
B. OF A RIGHT 4101834
C. SQUARE OF 4101834
D. EQUALS THE SQUARES 4101834

A. WHAT SEEMS 4101835
B. TO BE 4101835
*C. OF A RIGHT TRIANGLE 4101835
D. WITH ONE RIGHT 4101835

A. DRAW A TRIANGLE 4101836
*B. IN EVERY CASE 4101836
C. ONE SIDE OF 4101836
D. NEXT DRAW 4101836

A. TO SEE 4101837
*B. IN WORDS 4101837
C. WITH THE TRIANGLES 4101837
D. DO YOU REMEMBER 4101837

A. TO SEE IT 4101838
B. SQUARED THE HYPOTENUSE 4101838
C. FIGURE THE AREA 4101838
*D. LIKE A PICTURE 410183

A. TO FIGURE THE AREA 4101839
B. AREA OF A SQUARE 4101839
*C. BY THE WAY 4101839
D. HOW TO FIGURE 4101839

A. WHAT IS HAPPENING 4101840
*B. WITH WHICH 4101840
C. IDEA WITH 4101840
D. ARE YOU BEGINNING 4101840

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MECHANICS

THE STUDENT WILL SHOW COMPREHENSION OF THE SEVEN COMMA RULES LISTED BELOW BY INDICATING THE APPROPRIATE RULE FOR THE CORRECT PUNCTUATION IN A PARAGRAPH WRITTEN ACCORDING TO THE CONVENTIONS SET FORTH BY THE *MCGRAW-HILL HANDBOOK OF ENGLISH.* 0434

A. A COMMA BEFORE THE *COORDINATING CONJUNCTION* THAT JOINS TWO INDEPENDENT CLAUSES

B. A COMMA TO SEPARATE AN *INTRODUCTORY PHRASE OR DEPENDENT CLAUSE FROM AN INDEPENDENT CLAUSE*

C. A COMMA TO SEPARATE WORDS, PHRASES, OR CLAUSES IN A *SERIES*

D. A COMMA TO SEPARATE TWO OR MORE ADJECTIVES WHEN THEY ARE *COORDINATE MODIFIERS* OF THE SAME NOUN

E. A COMMA TO SEPARATE *PARENTHETICAL* WORDS, PHRASES OR CLAUSES FROM THE REST OF THE SENTENCE

F. A COMMA TO SEPARATE *NONRESTRICTIVE* CLAUSES AND PHRASES FROM THE REMAINDER OF THE SENTENCE

G. A COMMA TO SEPARATE *APPOSITIVES* FROM THE REST OF THE SENTENCE %14□

DIRECTIONS - IN THE FOLLOWING PARAGRAPH THE PUNCTUATION IS CORRECT ACCORDING TO THE *MC GRAW-HILL HANDBOOK*. INDICATE THE APPROPRIATE RULE FOR EACH UNDERLINED COMMA BY MARKING THE LETTER OF THE RULE NEXT TO THE ITEM NUMBER ON THE ANSWER SHEET. 0064

ARE YOU AWARE OF THE NAME GAME PLAYED BY AUTHORSO
IN ADDITION TO OTHER CREATIVE CHORES*,* NOVELISTS HAVE TO
1
DECIDE WHAT TO CHRISTEN THEIR BRAIN CHILDREN. IN THIS
RESPECT THEY ARE LIKE EXPECTANT PARENTS LOOKING FOR DISTINC-
TIVE*,* SIGNIFICANT NAMES. UNLIKE PARENTS*,* WRITERS*,* HOWEVER,
2 3 4
OFTEN ARE ABLE TO USE CERTAIN PERSONALITY TRAITS, OR OTHER
STORY ELEMENTS*,* AS A SOURCE OF NAMES. HERE IS WHERE THE
5
FUN BEGINS*,* AND HERE IS WHERE THE READER JOINS THE GAME.
6
CAN YOU FIND A CLUE TO THE NATURE OF THE CHARACTER, OR TO
THE STORY ITSELF, BY ANALYZING THE PROPER NAMESO AMUSING
ILLUSTRATIONS ARE FOUND IN JAMES GOULD COZZENS BOOK *BY
LOVE POSSESSED* IN WHICH A BANKER*,* ONE OF THE COMMUNITYS
7
LEADING CITIZENS, IS NAMED ARTHUR WINNER. HE IS A WINNER ALL
RIGHT. HE IS SUCCESSFUL IN GETTING WIVES, IN BEGETTING
CHILDREN*,* AND EVEN IN GETTING FIRST-CLASS PROBLEMS. ANOTHER
8
CHARACTER IN THAT BOOK IS AN OLD MAN NAMED NOAH*,* WHO IS A TRUST
9
OFFICER IN A RATHER IMMORAL*,* BANKRUPT COMMUNITY. WHILE NOAH
10
DEVOTES HIS ENERGIES TO SAVING PEOPLE FROM GOING UNDER IN
THE FLOOD OF THEIR FINANCIAL STRAITS*,* JOS JUNIOR PARTNER,
11
JULIUS*,* SAVES NOAH AND PROVES HIMSELF A JEWEL OF A MAN. NEXT
12
TIME YOU READ A NOVEL*,* TAKE A SECOND LOOK AT THE NAMES OF THE

13

PEOPLE. JOIN THE WRITER IN HIS NAME GAME AND DOUBLE, EVEN TRIPLE*.* YOUR PLEASURE.

14

1. *B	4101319
2. *D	4101320
3. *B	4101321
4. *F	4101322
5. *E	4101323
6. *A	4101324
7. *G	4101325
8. *C	4101326
9. *F	4101327
10. *D	4101328
11. *B	4101329
12. *G	4101330
13. *B	4101331
14. *F	4101332

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LETTERS

THE STUDENT WILL SHOW HIS KNOWLEDGE OF THE PURPOSE OF A LETTER OF APPLICATION BY IDENTIFYING A STATEMENT OF PURPOSE. %20 0552

DIRECTIONS -- SELECT THE BEST COMPLETION. 0169

THE ONE STATEMENT THAT GIVES THE MAIN PURPOSE FOR WRITING A LETTER OF APPLICATION IS 2120
  A. TO RETURN AN APPLICATION FORM.
  B. TO ACKNOWLEDGE AN OFFER OF EMPLOYMENT.
 *C. TO TRANSMIT ONE.S QUALIFICATIONS SUMMARY.
  D. TO PROVIDE ADDITIONAL DATA REQUESTED BY THE INTERVIEWER.

THE ADDITION OF A PERSONAL SALES MESSAGE IS CONSIDERED PART OF THE MAIN PURPOSE OF WHICH ONE OF THE FOLLOWING LETTER TYPESO 2121
 *A. LETTER OF APPLICATION
  B. LETTER OF REFUSAL

C. LETTER OF ACCEPTANCE
D. LETTER OF RESIGNATION

****

GIVEN *FIVE* PRINCIPAL ELEMENTS, THE STUDENT WILL SHOW HIS KNOWLEDGE OF THE PRINCIPAL ELEMENTS OF A LETTER OF APPLICATION BY MATCHING DESCRIPTIONS OF PRINCIPAL ELEMENTS WITH TYPES OF LETTERS. %4□ 0553

DIRECTIONS-- SELECT THE BEST COMPLETION. 0170

A STATEMENT EXPRESSING INTEREST IN A PARTICULAR POSITION IS CONSIDERED A PRINCIPAL ELEMENT OF 2122
*A. A LETTER OF APPLICATION.
B. A LETTER OF REFUSAL.
C. A LETTER OF ACCEPTANCE.
D. A LETTER OF RESIGNATION.

A PRINCIPAL ELEMENT WHICH SHOULD BE FOUND IN A LETTER OF APPLICATION IS 2123
A. A STATEMENT REMINDING THE INTERVIEWER OF ONES SPECIAL QUALIFICATIONS.
B. A STATEMENT INFORMING AN EMPLOYER WHEN ONE CAN REPORT FOR WORK.
C. A STATEMENT THANKING AN INTERVIEWER FOR HIS TIME AND COURTESY.
*D. A STATEMENT TELLING WHERE AND HOW ONE CAN BE REACHED FOR A PERSONAL INTERVIEW.

A STATEMENT INDICATING WHY ONE WISHES TO BE EMPLOYED BY A PARTICULAR ORGANIZATION IS A PRINCIPAL ELEMENT OF 2124
A. A LETTER OF RESIGNATION.
*B. A LETTER OF APPLICATION.
C. A LETTER OF ACKNOWLEDGEMENT.
D. A LETTER OF ACCEPTANCE.

A LETTER OF APPLICATION SHOULD INCLUDE AS A PRINCIPAL ELEMENT 2125
A. A STATEMENT LETTING AN INTERVIEWER KNOW ONE IS STILL INTERESTED IN A PARTICULAR POSITION.
*B. A STATEMENT POINTING OUT SOME OF ONES SPECIAL QUALIFICATIONS FOR A PARTICULAR POSITION.
C. A STATEMENT NOTIFYING AN EMPLOYER OF ONES ACCEPTANCE OF A PARTICULAR POSITION.
D. A STATEMENT REMINDING AN INTERVIEWER OF ONES SPECIAL QUALIFICATIONS FOR A PARTICULAR POSITION.

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THE STUDENT WILL SHOW COMPREHENSION OF EFFECTIVE PLACEMENT OF PRINCIPAL ELEMENTS IN A LETTER OF APPLICATION BY MATCHING HYPOTHETICAL SITUATIONS WITH THE INTRODUCTION, THE BODY, OR THE CONCLUSION OF A LETTER. %6□ 0554

DIRECTIONS-- SELECT THE BEST COMPLETION. 0171

IN A SITUATION WHEN ONE MUST MAKE A SPECIAL EFFORT TO SELL HIMSELF FOR A POSITION, A STATEMENT EXPRESSING HIS DESIRE WOULD MOST EFFECTIVELY APPEAR IN 2126

*A. THE INTRODUCTION OF A LETTER.
B. THE BODY OF A LETTER.
C. THE CONCLUSION OF A LETTER.

A STATEMENT SUMMARIZING SOME SPECIAL QUALIFICATIONS ONE HAS WOULD MOST EFFECTIVELY BE PLACED IN 2127
*A. THE INTRODUCTION OF THE LETTER.
B. THE BODY OF THE LETTER.
C. THE CONCLUSION OF THE LETTER.

WHEN EMPHASIZING HIGHLIGHTS OF ONES EDUCATIONAL BACKGROUND, THE STATEMENT--I CAN TAKE DICTATION AT 120 WORDS, OPERATE A SWITCHBOARD, AND ANSWER ROUTINE LETTERS,--WOULD BEST APPEAR IN 2128
A. THE INTRODUCTION OF A LETTER.
*B. THE BODY OF A LETTER.
C. THE CONCLUSION OF A LETTER.

ONE OF THE BEST SENTENCE CONCLUSIONS TO A LETTER OF APPLICATION WOULD BE 2129
A. IS THERE A PLACE IN YOUR ORGANIZATION FOR A YOUNG MAN WHO IS THOROUGHLY TRAINED IN COMPUTER PROGRAMINGO
B. DO YOU NEED A SALESMAN WHO IS HARD-WORKING, CONSCIENTIOUS, AND AMBITIOUSO
C. I AM PRESENTLY EMPLOYED AS A RECEPTIONIST.
*D. MAY I HAVE AN APPOINTMENT FOR AN INTERVIEWO

WHEN ONE IS ENCLOSING A QUALIFICATIONS SUMMARY SHEET WITH HIS LETTER OF APPLICATION, IT IS BETTER TO INDICATE THIS FACT IN 2130
A. THE INTRODUCTION OF THE LETTER.
*B. THE BODY OF THE LETTER.
C. THE CONCLUSION OF THE LETTER.

WHEN ONE HAS LEARNED ABOUT A POSITION FROM ANOTHER PERSON -- AN EMPLOYEE OF THE ORGANIZATION OR A TEACHER -- HE WOULD MOST EFFECTIVELY MENTION THIS FACT IN 2131
*A. THE INTRODUCTION OF THE LETTER.
B. THE BODY OF THE LETTER.
C. THE CONCLUSION OF THE LETTER.

****

GIVEN A HYPOTHETICAL SITUATION, THE STUDENT WILL APPLY THE PRINCIPAL RULES FOR AN APPLICATION LETTER BY SELECTING EXAMPLES OF THEM RELATED TO THE SITUATIONS. %8□ 0555

DIRECTIONS-- READ THE FOLLOWING SITUATION. SELECT THE ALTERNATIVE WHICH CORRECTLY ANSWERS THE QUESTION. 0172

NEWSPAPER ADVERTISEMENT

CLERK FOR ROCKPORT COUNTY TAX OFFICE.
SOME TYPING, FILING, AND ABILITY TO
WORK WITH NUMBERS. APPLY TO SUPERVISOR
OF PERSONNEL, JAMES DAVIS.

REFERRING TO THE ABOVE ADVERTISEMENT, WHAT SHOULD BE THE ADDRESS FOR THE LETTER. 2132
A. ROCKPORT COUNTY TAX OFFICE
ROCKPORT,
ILLINOIS

*B. MR. JAMES DAVIS
SUPERVISOR OF PERSONNEL
ROCKPORT COUNTY TAX OFFICE
ROCKPORT, ILLINOIS

C. SUPERVISOR OF PERSONNEL
ROCKPORT COUNTY TAX OFFICE
ROCKPORT, ILLINOIS

WHICH OF THE FOLLOWING SENTENCES WOULD BE CONSIDERED A GOOD OPENING SENTENCEO 2133

- A. I SHOULD LIKE TO BE CONSIDERED FOR THE POSITION ADVERTISED IN THE NEWSPAPER THIS MORNING.
- B. MY FIVE YEARS OF EMPLOYMENT SHOULD QUALIFY ME FOR THE POSITION IN YOUR OFFICE.
- *C. MY EXTENSIVE TRAINING IN TYPING IN ADDITION TO A COURSE IN BOOKKEEPING SHOULD QUALIFY ME FOR THE POSITION OF CLERK IN YOUR OFFICE.
- D. MY THOROUGH TRAINING IN OFFICE SKILLS SHOULD QUALIFY ME FOR THE POSITION IN YOUR OFFICE.

ASSUMING ONE HAS SUMMARIZED HIS BACKGROUND IN TYPING AND BOOKKEEPING IN AN OPENING PARAGRAPH, WHICH SENTENCE INCLUDES A GOOD EXPLANATION OF THE SKILLSO 2134

- *A. I CAN TYPE 60 WORDS PER MINUTE, HAVE EXPERIENCE IN FILING IN THE SCHOOL BUSINESS OFFICE, AND HAVE DONE LIGHT BOOKKEEPING FOR BAKER ENTERPRISES, INC.
- B. I HAVE HAD TWO YEARS OF TYPING WITH SIX WEEKS OF FILING AND ONE YEAR OF BOOKKEEPING.
- C. I WAS THE FASTEST TYPIST IN MY CLASS AND THE SECOND MOST ACCURATE FILING STUDENT.
- D. I RECEIVED AN *A* IN TYPING I AND II, A *B* IN FILING SKILLS, AND A *B* IN BOOKKEEPING I.

ASSUMING ONE ESPECIALLY WANTS THE POSITION ADVERTISED IN THE PAPER, WHAT WOULD BE A GOOD OPENING SENTENCE THAT WOULD HELP THE PERSON SELL HIMSELFO 2135

- A. DOES YOUR ORGANIZATION HAVE A NEED FOR AN OFFICE CLERKO
- B. IF YOU NEED A PERSON WITH LOTS OF SKILLS, I,M THE ONE YOU,RE LOOKING FOR.
- C. DON,T LOOK FURTHERO I FILL THE BILLO
- *D. CAN YOU USE AN OFFICE CLERK WHO IS VERSATILE AND HAS A REPUTATION FOR BEING EFFICIENT AND SKILLFULO

ASSUMING ONE IS ENCLOSING A PERSONAL DATA SHEET WITH HIS LETTER OF APPLICATION, WHICH OF THE FOLLOWING SENTENCES WOULD BEST CONVEY THISO 2136

- A. I HAVE ENCLOSED MY PERSONAL DATA SHEET EXPLAINING MY TYPING SPEED OF 60 WORDS PER MINUTE.
- *B. AS YOU WILL SEE IN MY PERSONAL DATA SHEET, MY TRAINING AND EXPERIENCE HAVE PREPARED ME TO FILL THE CLERK,S POSITION IN YOUR FIRM.
- C. AS MY PERSONAL DATA SHEET INDICATES, I AM PREPARED FOR THE POSITION YOUR FIRM IS OFFERING.
- D. MY PERSONAL DATA SHEET WILL EXPLAIN ALL MY TRAINING AND EXPERIENCE.

DIRECTIONS-- READ THE FOLLOWING SITUATION. SELECT THE CORRECT ANSWERS FOR THE FOLLOWING QUESTIONS. 0173

HYPOTHETICAL SITUATION-- YOUR NEIGHBOR, MR. STEPHEN PETERSON, IS EMPLOYED BY ACME INSURANCE CO. IN CONVERSATION, YOU LEARN FROM

HIM THAT THEY HAVE A POSITION OPEN FOR A SALESMAN AND YOU WISH TO APPLY FOR IT. THE DIRECTOR OF PERSONNEL IS MR. GEORGE JACKSON.

YOU WRITE A LETTER OF APPLICATION. WHICH OF THE FOLLOWING SHOULD APPEAR ON THE FIRST LINE OF THE ADDRESSO 2137

A. DIRECTOR OF PERSONNEL
B. MR. STEPHEN PETERSON
*C. MR. GEORGE JACKSON
D. ACME INSURANCE CO.

IN DEVELOPING THE BODY OF THE LETTER, WHICH SENTENCE COULD BE INCLUDEDO 2138

A. I SHALL BE AVAILABLE FOR AN INTERVIEW ANY DAY AFTER JUNE 15.
B. CAN YOU USE AN EXPERIENCED INSURANCE SALESMAN WITH AN OUTSTANDING RECORD OF ACHIEVEMENTO
*C. I HAVE BEOME FAMILIAR WITH YOUR COMPANY AND WOULD VERY MUCH LIKE TO BE A PART OF YOUR PROGRESSIVE POLICIES FOR SELLING INSURANCE.
D. MR. STEPHEN PETERSON, MY NEIGHBOR, HAS TOLD ME ABOUT YOUR OPENING FOR A SALESMAN.

BASED ON THE SITUATION, WHICH SENTENCE WOULD BE A GOOD INTRODUCTION TO THE LETTERO 2139

*A. MR. STEPHEN PETERSON, WHO IS EMPLOYED IN YOUR RESEARCH DEPARTMENT, HAS TOLD ME OF AN OPENING FOR A SALESMAN.
B. WITH MY YEARS OF EXPERIENCE AND RECORD OF ACHIEVEMENT AS AN INSURANCE SALESMAN, I THOUGHT I WOULD APPLY FOR YOUR OPENING.
C. I REALIZE YOU DON.T NEED ANYONE NOW, BUT I WOULD LIKE TO GET MY NAME IN YOUR FILES.
D. I KNOW I MAY NOT BE THE BEST-QUALIFIED APPLICANT YOU HAVE. BUT I SHALL APPRECIATE AN INTERVIEW AT YOUR EARLIEST CONVENIENCE.

* * *

THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF THE LETTER OF APPLICATION BY IDENTIFYING THE REASON FOR ITS USE. %1□ 0556

DIRECTIONS-- SELECT THE BEST COMPLETION. 0174

AS AN INTRODUCTION TO AN EMPLOYER, A LETTER OF APPLICATION IS PREFFERRED TO A PHONE CALL OR PERSONAL VISIT INQUIRING ABOUT AVAILABLE POSITIONS BECAUSE 2140

A. A LETTER CAN OFTEN REACH AN EXECUTIVE.S OFFICE WHEN AN INDIVIDUAL CANNOT.
B. A WELL-WRITTEN LETTER PROVIDES A SCREENING DEVICE FOR A BUSY EMPLOYER.
C. A WELL-WRITTEN LETTER PROVIDES THE EXECUTIVE WITH MORE INFORMATION IN LESS TIME THAN AN INTERVIEW.
*D. ALL OF THE ABOVE

* * *

THE STUDENT WILL SHOW HIS KNOWLEDGE OF A LETTER OF APPLICATION BY IDENTIFYING THE RECOMMENDED PROCEDURES TO BE USED IN PREPARING THE LETTER. %13□ 0557

DIRECTIONS-- SELECT THE BEST COMPLETION. 0175

WHEN ONE USES ANOTHER PERSON,S NAME AS A REFERENCE IN A PERSONAL DATA SHEET, IT IS IMPERATIVE THAT HE 2141
A. OBTAIN, IN THE NEAR FUTURE, THE PERMISSION OF THE PERSON.
*B. BE CERTAIN BE HAS THE PERMISSION OF THE PERSON BEFORE USING THE NAME.
C. BE CERTAIN THE PERSON NEVER FINDS OUT HIS NAME HAS BEEN USED.
D. HAS NOT USED THE NAMES OF PEOPLE OTHER THAN FORMER EMPLOYERS.

ENCLOSING A PERSONAL DATE SHEET WITH A LETTER OF APPLICATION IS RECOMMENDED BECAUSE 2142
A. IT ELIMINATES THE NEED FOR ONE TO DESCRIBE FULLY HIS EDUCATION AND EXPERIENCE IN THE LETTER.
B. IT ALLOWS ONE TO PRESENT HIS PERSONAL DATA IN AN ORGANIZED FORMAT.
C. IT AVOIDS A LONG, RAMBLING LETTER FOR THE EMPLOYER TO READ.
*D. ALL OF THE ABOVE

A LETTER OF APPLICATION SHOULD BE WRITTEN ON WHICH ONE OF THE FOLLOWING TYPES OF PAPERO 2143
A. PERSONAL STATIONERY OF ANY COLOR OR SIZE
B. TYPING PAPER OF ANY GRADE, SIZE 8 1/2 X 11 IN WHITE
*C. BOND PAPER OF GOOD GRADE, SIZE 8 1/2 X 11, IN WHITE
D. BOND PAPER OF GOOD GRADE, SIZE 8 1/2 X 11, IN PASTEL SHADES

WHEN ONE HAS BEEN REFERRED TO AN EMPLOYER BY A FRIEND OR ASSOCIATE, THE LETTER OF APPLICATION SHOULD 2144
*A. INCLUDE THE NAME OF THE PERSON -- WITH HIS PERMISSION.
B. IGNORE COMPLETELY THE REFERRAL.
C. EXPLAIN THE RELATIONSHIP OF THE INDIVIDUAL TO THE APPLICANT.
D. EXPRESS A PERSONAL EVALUATION OF THE PERSON WHO REFERRED THE APPLICANT.

BEGINNING A LETTER OF APPLICATION WITH A SUMMARY STATEMENT OF ONES SPECIAL QUALIFICATIONS IS CONSIDERED 2145
A. POOR PRACTICE BECAUSE IT CREATES AN IMPRESSION OF CONCEIT IN THE APPLICANT.
B. GOOD PRACTICE BECAUSE IT ELIMINATES ALL QUESTIONS ABOUT AN APPLICANT.
*C. GOOD PROCATICE BECAUSE IT PROVIDES AN IMMEDIATE INDICATION OF ONES TRAINING AND ABILITY.
D. POOR PRACTICE BECAUSE IT IMMEDIATELY RESTRICTS AN EMPLOYER,S THINKING ABOUT AN APPLICANT.

EVERY CONCLUDING PARAGRAPH SHOULD INCLUDE INFORMATION REGARDING 2146
*A. A REQUEST FOR AN INTERVIEW AND A MEANS OF CONTACT.
B. A STATEMENT OF GRATITUDE FOR THE EMPLOYER,S TIME AND COOPERATION.
C. A SUMMARY OF ONES BASIC QUALIFICATIONS.
D. A STATEMENT EXPLAINING ONES INTEREST IN THE ORGANIZATION.

WHEN ADDRESSING A LETTER OF APPLICATION, IT IS RECOMMENDED THAT ONE TRY TO 2147
A. INCLUDE A SOURCE OF INFORMATION.
*B. INCLUDE THE NAME OF A SPECIFIC PERSON IN THE ORGANIZATION.
C. INCLUDE A RETURN ADDRESS.
D. INCLUDE ONLY THE NAME OF THE COMPANY INVOLVED.

AT SOME POINT IN THE BEGINNING PARAGRAPH OF AN APPLICATION 2148

LETTER, ONE *MUST* MENTION
A. THE NAME OF HIS FORMER EMPLOYER.
B. HIS ADDRESS AND HOME PHONE.
*C. THE POSITION APPLIED FOR.
D. THE SCHOOLS HE HAS ATTENDED.

WHEN APPLYING FOR A POSITION ADVERTISED IN THE NEWSPAPER, IT IS VERY IMPORTANT THAT ONE 2149
A. MENTION ONLY THE NAME OF THE NEWSPAPER.
*B. MENTION THE POSITION APPLIED FOR.
C. MENTION ONLY THE NAME AND DATE OF THE NEWSPAPER.
D. MENTION ONLY THE NEED FOR EMPLOYMENT.

WHEN ONE IS EXPLAINING HIS SKILL DEVELOPMENT FOR AN OFFICE POSITION, HE SHOULD INCLUDE INFORMATION THAT WILL 2150
A. EXPLAIN THE AMOUNT OF TIME SPENT IN CLASS.
B. EXPLAIN THE NUMBER OF YEARS OF USE OF THE SKILLS.
*C. EXPLAIN THE ACTUAL SPEEDS OR LEVELS OF ACHIEVEMENT.
D. EXPLAIN ONE,S RANK ACCORDING TO PERFORMANCE AND GRADES WITHIN THE INDIVIDUAL CLASSES.

WHEN ONE IS DEVELOPING THE BODY OF HIS LETTER, RECOMMENDED ADDITIONAL COMMENTS WOULD BE 2152
*A. A COMPLIMENTARY STATEMENT ABOUT THE FIRM INCLUDING REASONS FOR WANTING TO WORK FOR THEM.
B. A DEROGATORY STATEMENT ABOUT THE FIRM ONE IS LEAVING.
C. A COMPLIMENTARY STATEMENT ABOUT THE FIRM,S COMPETITORS.
D. A STATEMENT ABOUT ONES FORMER DISINTEREST IN THE ORGANIZATION.

WHEN ONE WRITES ABOUT HIS PERSONAL QUALIFICATIONS FOR A POSITION AND ABOUT ANY OF HIS PARTICULAR ACHIEVEMENTS, THE ATTITUDE HE CONVEYS SHOULD BE 215
A. MILDLY NEGATIVE TO GIVE THE IMPRESSION OF MODESTY.
*B. DEFINITELY POSITIVE WITHOUT FLAUNTING HIS ABILITY.
C. DEFINITELY POSITIVE AND BOASTFUL.
D. UNDOUBTEDLY NEGATIVE AND INDIFFERENT.

MAKING SURE THE LETTER OF APPLICATION IS IMPECCABLY NEAT IS IMPORTANT BECAUSE 2154
A. IT MUST BE READ RAPIDLY AND WITH EASE.
B. IT PROVIDES ONES BACKGROUND INFORMATION.
*C. IT GIVES AN EMPLOYER A CLUE TO ONES PERSONALITY AND WORK HABITS.

****

THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF THE PROCEDURES TO BE USED IN HANDLING REFERENCES FOR EMPLOYMENT BY IDENTIFYING THE PROCEDURES. %11□ 0558

DIRECTIONS-- SELECT THE BEST COMPLETION. 0176

BEFORE AN APPLICANT USES A PERSON AS A REFERENCE HE MUST 2155
A. BE SURE HE TELLS THE PERSON HE IS DOING SO.
*B. OBTAIN THE PERMISSION OF THE PERSON WHOSE NAME HE IS USING.
C. NOTIFY THE PERSON AS SOON AS AN APPOINTMENT FOR AN INTERVIEW IS MADE.
D. SEND HIM A CARBON COPY OF HIS LETTER OF APPLICATION.

IT IS PERMISSIBLE TO OBTAIN THE PERMISSION OF A REFERENCE BY REQUESTING IT 2156

A. IN PERSON.
B. IN A LETTER.
C. IN A PHONE CONVERSATION.
*D. ALL OF THE ABOVE

WHEN GATHERING INFORMATION ABOUT REFERENCES, ONE WOULD BE CERTAIN HE KNOWS THE 2157

A. NAME AND ADDRESS OF THE REFERENCE.
B. NAME, TITLE, AND PHONE NUMBER OF THE REFERENCE.
*C. NAME, TITLE, ADDRESS, AND PHONE NUMBER OF THE REFERENCE.
D. NAME AND PHONE NUMBER OF THE REFERENCE.

INFORMATION THAT SHOULD BE OFFERED AT THE TIME ONE REQUESTS A REFERENCE IS 2158

*A. ONE,S NAME, THE PROSPECTIVE EMPLOYER,S NAME, AND THE POSITION APPLIED FOR.
B. ONE,S NAME AND A REMINDER OF HIS QUALIFICATIONS.
C. ONE,S NAME AND THE NAME OF HIS PRESENT EMPLOYER.
D. ONE,S NAME AND A SUMMARY OF WHAT HE WOULD LIKE WRITTEN.

WHEN REQUESTING PERMISSION FOR A REFERENCE VIA A LETTER, IT IS HELPFUL TO 2159

A. ENCLOSE AN INVITATION TO DINNER.
*B. ENCLOSE A RETURN POSTAL CARD FOR REPLY.
C. ENCLOSE STATIONERY FOR A LETTER OF REPLY.
D. ENCLOSE A CHECK IN PAYMENT FOR SERVICES RENDERED.

IF AN EMPLOYER REQUESTS A CHARACTER REFERENCE, HE MOST LIKELY WILL ASK FOR THE NAME OF 2160

*A. A FRIEND.
B. A FORMER EMPLOYER.
C. A MEMBER OF THE FAMILY.
D. A FORMER INSTRUCTOR.

IF ONE NEEDS A REFERENCE REGARDING HIS TRAINING, HE WOULD MOST LIKELY ASK 2162

A. A FRIEND.
B. A FORMER EMPLOYER.
C. A MEMBER OF THE FAMILY.
*D. A FORMER INSTRUCTOR.

CARRYING A LETTER OF REFERENCE WITH ONE TO AN INTERVIEW IS GENERALLY CONSIDERED 2163

A. EFFECTIVE BECAUSE IT ELIMINATES THE NEED FOR AN EMPLOYER TO REQUEST A REFERENCE.
B. EFFECTIVE BECAUSE IT INDICATES A GOOD QUALITY OF PREPAREDNESS IN THE APPLICANT.
*C. INEFFECTIVE BECAUSE IT POSES A QUESTION OF ITS CANDIDNESS SINCE IT MAY NOT BE COMPLETELY CONFIDENTIAL.
D. INEFFECTIVE BECAUSE THERE IS LITTLE AN EMPLOYER COULD DO WITH THE LETTER DURING THE INTERVIEW.

WHEN WRITING TO REQUEST A LETTER OF REFERENCE BE MAILED DIRECTLY TO A PROSPECTIVE EMPLOYER, IT IS ADVISABLE TO 2164

A. ENCLOSE A FORM TO BE FILLED OUT.
*B. ENCLOSE A STAMPED, ADDRESSED ENVELOPE.
C. ENCLOSE A SAMPLE LETTER TO BE USED AS A GUIDE.
D. ENCLOSE INSTRUCTIONS FOR WHAT NEEDS TO BE SAID.

WHEN ONE HAS BEEN OFFERED AND HAS ACCEPTED A POSITION FOR WHICH HE REQUESTED REFERENCES, IT IS ADVISABLE TO 2165

- *A. SHOW ONE,S COURTESY BY WRITING A THANK YOU LETTER.
- B. SHOW ONE,S COURTESY BY TELLING THE REFERENCE THE GOOD NEWS.
- C. SHOW ONE,S COURTESY BY NOT EMBARRASSING THE PERSON BY TELLING HIM.
- D. SHOW ONE,S COURTESY BY TELLING OTHERS HOW KIND THE PERSON WAS TO HIM.

****

THE STUDENT WILL EVALUATE A LETTER OF APPLICATION BY COMPLETING STATEMENTS ON THE EFFECTIVENESS OF THE ORGANIZATION AND THE QUALITY OF CONTENT. %90 0559

DIRECTIONS-- READ THE FOLLOWING LETTER AND COMPLETE THE STATEMENTS WHICH FOLLOW. 0177

BAKER ADVERTISING AGENCY
2100 MADISON AVENUE
NEW YORK, NEW YORK

GENTLEMEN

MR. ROBERT STACH, A FRIEND OF OUR FAMILY, HAS TOLD ME YOU NEED A SECRETARY. MY TRAINING AND THREE YEARS EXPERIENCE AS A PRIVATE SECRETARY FOR LANSING ASSOCIATES GIVE ME THE QUALIFICATIONS I THINK YOU REQUIRE.

MAY I HAVE AN APPOINTMENT FOR A PERSONAL INTERVIEWO YOU MAY CONTACT ME AT MY HOME ADDRESS OR PHONE 947-8271.

VERY TRULY YOURS,

BASED ON POINTS DISCUSSED, THE CONTENT OF THE INSIDE ADDRESS OF THIS LETTER IS 2166

- A. ALL RIGHT AS IT STANDS.
- *B. LACKING THE NAME OF A SPECIFIC PERSON OR TITLE.
- C. NOT CORRECTLY ARRANGED.

THE INFORMATION IN THE FIRST PARAGRAPH SHOULD BE 2167

- A. SEPARATED INTO TWO PARAGRAPHS FOR GREATER EFFECTIVENESS.
- B. IN REVERSE ORDER FOR GREATER EFFECTIVENESS.
- *C. LEFT AS IT IS FOR MAXIMUM EFFECTIVENESS.

AS AN OPENING SENTENCE, I SHOULD 2168

- A. INCLUDE MORE INFORMATION ABOUT THE POSITION APPLIED FOR.
- B. INCLUDE MORE PERSONAL INFORMATION ABOUT MR. STACH.
- *C. REMAIN AS IT IS SINCE IT INCLUDES ALL NECESSARY INFORMATION.
- D. BE OMITTED FROM THE LETTER.

THE INFORMATION INCLUDED IN THE SECOND SENTENCE OF PARAGRAPH I MAY BE CONSIDERED 2169

- *A. SUFFICIENT BECAUSE ITS PURPOSE IS TO INTRODUCE THE APPLICANT THROUGH A BRIEF PERSONAL SUMMARY.
- B. INSUFFICIENT BECAUSE THE READER NEEDS TO KNOW MORE IMMEDIATELY ABOUT THE APPLICANT.
- C. SUFFICIENT BECAUSE THE READER HAS NO BUSINESS KNOWING MORE.
- D. INSUFFICIENT BECAUSE THE INFORMATION IS ALL UNIMPORTANT.

THE PURPOSE OF THE CLOSING PARAGRAPH HAS BEEN 2170
A. IGNORED BECAUSE IT DOESN,T INCLUDE THE APPLICANT,S REASON FOR WANTING TO WORK FOR THIS COMPANY.
B. IGNORED BECAUSE IT DOESN,T OFFER MORE DETAILED INFORMATION ABOUT THE APPLICANT,S QUALIFICATIONS.
C. FULFILLED BECAUSE IT STATES THE PLACE AT WHICH THE APPLICANT MAY BE CONTACTED.
*D. FULFILLED BECAUSE IT REQUESTS AN INTERVIEW AND GIVES SOME INFORMATION ABOUT CONTACTING THE APPLICANT.

THE CONCLUDING PARAGRAPH COULD BE IMPROVED BY 2171
A. OMITTING THE PHONE NUMBER.
*B. INCLUDING THE HOME ADDRESS.
C. OMITTING THE REQUEST FOR AN INTERVIEW.
D. INCLUDING THE APPLICANT,S NAME.

THE QUALITY OF THE ENTIRE LETTER 2172
A. IS GOOD AS THE LETTER STANDS.
B. IS ALL RIGHT WHEN APPLYING FOR THE POSITION OF SECRETARY.
C. CAN BE IMPROVED BY THE APPLICANT,S BEING MORE POSITIVE ABOUT HIS ABILITY.
*D. CAN BE IMPROVED BY INCLUDING A PARAGRAPH ENLARGING ON THE APPLICANT,S TRAINING AND EXPERIENCE.

THE REACTION OF THE EMPLOYER READING THIS LETTER WOULD LIKELY BE 2173
*A. NEGATIVE BECAUSE IT FAILS TO ELABORATE ON THE APPLICANT,S TRAINING AND EXPERIENCE.
B. POSITIVE BECAUSE HE CAN BE SURE THIS APPLICANT IS THE PERSON HE WANTS.
C. POSITIVE BECAUSE HE CAN LEARN MORE FROM MR. STACH.
D. POSITIVE BECAUSE IT,S A GOOD LETTER.

IF ONE WERE TO ADD INFORMATION ABOUT THE APPLICANT,S QUALIFICATIONS, HE WOULD 2174
A. INCLUDE A PERSONAL DATA SHEET.
B. INCLUDE A BRIEF STATEMENT ABOUT SKILL DEVELOPMENT.
C. INCLUDE A SUMMARY OF SPECIFIC AREAS OF EXPERIENCE.
*D. ALL OF THE ABOVE

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